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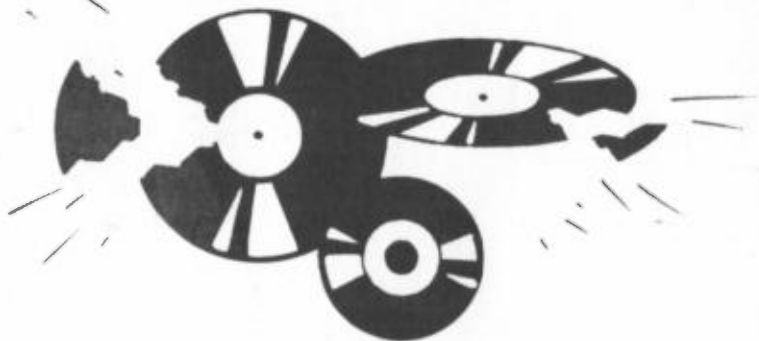
December 1982

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Season's Greetings

Three letters with a like message have come across our desks in the past ten days. The message was one of friendship. One letter said, "I'll address you as 'friends,' because your magazine is like an old friend visiting me every month."

Since this is gift giving season, and friendship is one of the best possible gifts, it seemed appropriate to welcome the holiday season with some musings on friendship. If "square dancing is a smile set to music," then friendship has to be the reaped benefit of both the dancing and the smiles.

Once in a while we hear of "unfriendly" square dance clubs, just as we hear of unfriendly church groups or other social groups. Our church bulletin board just recently announced that, "To have a friend, you must be one." This is just as true for our square dance clubs as for any other group. It is one's own attitude that makes the difference!

To return to the letters we received from friends among the ASD subscribers' list, we reply with the sentiment gleaned from a Christmas card, "The friendship of those we serve is the foundation of our progress." And we hope you'll continue to let us serve you with square dance information and ideas for many years in the future.

CO-EDITORIAL



Just as we were preparing this, a letter came from Bev Warner, our Michigan ASD correspondent, with several submissions, including the one you'll find on page 11. Even though some ideas were similar, the season warrants some thinking about gifts we can give that cost no money but are a small part of ourselves. Bev is that kind of a giver to her square dance friends. We hope we all might follow her example.

Have the Happiest of Holiday Seasons and may your New Year be rich in fun and friendships!



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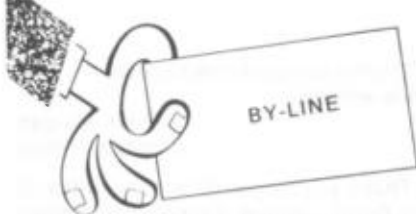
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To use the title of an Easy Level dance this month, "consider yourself" the recipient of a giant holiday greeting card from your editors and all the staff of *American Squaredance*, both the regular feature writers and the staff who work at the publication office. **Bev Warner** set the tone of this issue with her suggestions for gift giving. Look at the other features, too, as suggesting or telling about gifts. **Irving Brueck** tells the story of Florida dancers and callers who gave gifts to crippled children through their gifts of dancing. **Peg Tirrell**, co-chairman of LEGACY and a round dance leader, and **Bev Warner** both sent stories about retirees with a special gift for bicycling. We could offer the subtitle: How to make retirement more fun!

One of the gifts that square dancers have is the heritage of American dancing, a rich and full history of facts and folklore. **John Forbes**, through the LLOYD Shaw Foundation publication, *American Dance Circle*, gives us a peek into colonial America and the restrictions on dancing. **Mary Heisey**, square dance poet from York, Pennsylvania, offers her Christmas gift this issue. Watch for a special "calendar" poem next month from this talented woman.

You might not consider a pyramid a great Christmas gift, but **Betty and Clancy Mueller** are offering to help you build one— in round dancing. **Loretta Clukey** describes an adventure participated in by dancers from both sides of the border...a gift of friendship far overshadowing the prizes won by the Border Boosters float.

The 1982 Index is included in this issue. Use it to reread your favorite article or brush up on that new call.

Let there be peace on earth...and let it begin with us! Happy Holidays!

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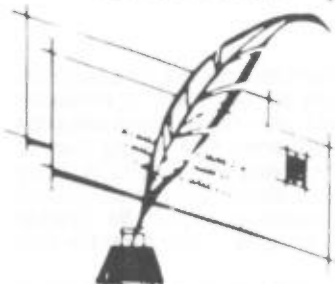
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Grand Zip



Have been reading your *American Squaredance* for a year and have loved it. Also feel I've got to know you as new friends. And that is a good feeling.

Kindly renew my subscription. My wishes for both of you are "Have good days, good months and good two years at the least.

*Doreen Braithwaite
Saskatoon, Sask. Canada*

Enclosed is my check for \$9.00 for a 1 year subscription to *American Squaredance* magazine.

We started dancing again after a four year lay-off and we can't dance without your magazine and its so many helpful articles.

*Martha Coward
Seymour, Tennessee*

I entered the hospital in August with a relapse from congestive heart failure. Your magazine reprinted excerpts from the *Promenader's* article submitted some years ago. This was one of the best medicines I got during my stay in the hospital.

Thanks and continue to publish worthwhile articles.

*Zenous Morgan
Chicago, Illinois*

Thank you for publishing the notice of our South Central Kansas Fall Square and Round Dance Festival in the events section of the October 1982 issue of ASD. It was a good festival in Convention Hall at Century II with Nelson Watkins and Jim and Bonnie Bahr.

We always enjoy the excellent articles in your magazine. The front cover with a picture of Cal Golden and the centerfold article of the golden years certainly reminded us of a fine caller who has devoted so much of his life to square dancing. He recently called for us at our South Central Kansas Festival in Wichita. We shall miss him in his retirement from square dance calling.

*Ted and Babe Mueller
Wichita Kansas*

Enclosed is my check for \$9.00 to renew my subscription.

As always, I enjoy the magazine when the mail brings it! It seems like a Bond, (reading it) with dancers all over the country! And it keeps us informed on the latest Callerlab programs, with Pulse Poll. We enjoyed catching you, Stan, over in Gulfport and then at our own dance in Slidell. Liked the article on "Where is Grayson Stile," by Danny Robinson, Orlando FL. So true!

*Vivian and Al de Brueys
Slidell LA*



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Very Easy Flip Square by Dick Jones



Before we hit the travel trail this month, allow me to hit a couple of lyric notes about the stuff that songs are made of. (How can we stop you?— Co-ed.)

Yes, sir, I'm about to annotate a collection of notable notations. I'll probably noticeably note some noteworthy notions about high/low notes, denoting a high degree of notoriety.

Music is the life blood of square dancing. Music is the mood. It's the caller's ruling tool. The pulse, the pep, the nerve, the core, the flavor, the foundation, the essence. Likewise, the phono records we use are the plastic messengers to relay the inspirational sounds to the dancer's ears initiating further response of all the senses. Thanks for the edification, Edison.— Co-ed.) What magic lies in the tiny, rippling phalanx of furrows on each record! And what a wide variety of sounds we have at our fingertips!

Each year the quality of those black discs we use gets increasingly better. The choices get wider. The variety afforded seems endless. No wonder dancer response in today's shining shindig soars higher than a California condor or a bulbous blue balloon from Albuquerque! (I can name another bag of wind.— Co-ed.)

I'm not one to complain too loudly and long-ly, as one ASD reader did, about the proliferation of singing call records on the market today. True, the producers and recording stars hardly make any *bread*, and no doubt eat a lot of *carbonated plastic pizzas* that don't sell, but I'd say that's not going to warp my turntable. They advertise well. New callers

on an ego trip do their thing and are happy, even if they lose a shirt or two. It may be hard to understand, but when a fledgling caller from East Hunger holds his very own just-so-so disc-creation (to put it discreetly) entitled "Baby Makes Her Corduroy Jeans Whistle Oddly" in his hard-to-be-humble hands, he's in *seventh heaven*! Why bring him down to earth in one fell swoop of a critic's cruel sword? Let his wide pride subside as he rides the ebbing tide of the caring side of frank friends, like Clyde, who first abide, then chide, then deride, and finally hide! (Either the *denied* side puts 'em on a slide, or the *economic* side soon gets 'em fried.— Co-ed.)

To those who say "There are too many records produced each month—I can't decide which to order," we say "Hogwash, pal, get in the groove." Check the *Swindle sheet* each month in this groovy mag, where the records are listed in top-to-bottom priority order (smash hit to smashable disc) for some guidance, or spend a few bucks for a cassette or disc review service you'll find advertised herein!

Another reader says "But why do so many singing calls come out with the same song?" Again, "hogwash," we say. It's the old game of *survival of the fittest*. The best will surface to the top if you can wait a few months. If you can't wait, then listen to each one to analyze choreo content, smoothness, tempo, instrumental style, danceability and pick the pick of the crop. Variety is the spice of life. Be glad we've got a choice in the marketplace, Buster.

I made a record once that was a huge success. I think we sold *three* records in all, plus half a disc to an old goat (all *kid-ding* aside) in the Himalayas. It was done on the Lardbucket label. It gave me a whole new sense of direction—downward. (Lardbucket went out of business following that one.— Co-ed.)

Seriously, friends, we can be proud of the very fine quality of records in our activity today, for the most part. Compare them to what we had twenty years ago and you'd jump for joy! (Who's Joy?— Co-ed.) Does anyone (any oldtimers like me) remember the big, clumsy, breakable 78's we had back earlier than that?

Country-western is the big sound, and that is usually coupled with a heavy disco beat, in tune with the times. As soon as a pop country tune hits the charts, it gets recorded to a steady 2-4 or 4-4 beat on a square dance label or two, or twenty-two. Some of these tunes can turn off the traditionalists (Is there really a "Corduroy Jeans?"), but we notice that more and more of the 8 to 80 crowd are asking for these trendy numbers. And, heavens sakes, Hepsibah, if you don't dig the mod beat, there is still a modicum of blues, ballads, oldies, bluegrass, jazz, gospel, love songs, show tunes, swing things and jig gigs you can find on half a hundred square dance labels! Give thanks in December or whenever. The S/D recording biz has gone to *pop*, and that's a *tank-full* development to ponder.

Incidentally, it's fun to watch pop music taste shifts. Disco blossomed big and then faded like a summer rose, after hard rock began to gather moss. Disco put the rhythm back in the beat, and allowed each disco dance advocate a personal fantasy party to act out with vigor. Country is as *cool* as ever. Texas swing is getting good play. (Imagine, good old "Cotton-Eyed Joe" gettin' cotton-pickin' rave notes!) What's next? How about country hoedown? In this faddist society, anything can happen. It happens faster than a chef can change hors-d'oeuvres in the middle of a tureen.

Much of today's music for dancing (rock, at least) contains mostly rhythm, and lacks the essentials of melody and harmony. So, you've got a beat, a rhythm, and a personal fantasy party that can almost induce a hypnotic state, with little or no relationship to the other dancers around you. Contrast that with our square dance style, containing beat, rhythm, melody, harmony and definite relationship (absolute inter-dependence) on the other dancers. No wonder the global folk dance forms (including our

own USA square dance) have outlasted all other forms and fads. May it continue to grow like Jack's beanstalk!

Just to demonstrate the versatility of today's tunes a la turntable, take a peek with me into the old Meanderer's carpet bag of picks. Here's a sampling of what I use right at this time, humbly submitted:

STEALING A PEEK AT A FEW CURRENT GOODIES

HOEDOWNS

Mt— Crippled Cabbage
Rtm— Smooth 'n Easy
Ka— Fireball
Ro— Rhythm Sticks
TnT— Stallion Grey
Cha— Mt Dew
BS— Pearl
J-P— Country Cat

SINGING CALLS

RB— Sunny Side of the Street
Chi— Old Lamplighter
Qu— Penny Arcade
BS— Old Chunk of Coal
4-B— Mountain Dew
J-P— For Once in My Life
ESP— Just Send Me One
Cha— That Song is Driving Me Crazy
GS— Your Cheatin Heart

On to the travel tango for October....

Loyal, Wisconsin— Off I flew (on US Air, of course— see last month) to Minneapolis to kick off the trip as well as the month. Loyal is three hours east of the twin cities via my \$11. rental car. The fall colors got brighter on this route since my similar venture last week, covered here last month. Lots of alphabet soup routes— K,L,M,N,O,X, etc., to get to the "virtuous" towns of Unity, Enterprise, Loyal, etc. My hosts at the Circle 8 club were Nate and June Noeldner. Local caller Milt Ystad dropped in. It was a short night before I had to move onward.

Chicago, Illinois— My hosts for the next two nights on the far south side of Chicago (Park Forest), were caller Duane and promoter Donna Rodgers (see *ASD*, Sept., p. 21), who had set up both a subscription dance and a clinic for the CUE callers. Had a ball. (A CUE-ball?— Co-ed.) Choice crowd in that park district hall at the dance. We did tandems, hexagons, MS, QS, Pluses, and even a few Minuses.

Wyoming, Michigan— Landed just a trifle late. Lost one piece of luggage, which was returned the next day. I checked in at the Marina Motel across from the air terminal and grabbed a quick shower before Joe Humbarger (Joan was the club contact.) picked me up for the dash to the dance. We were only seven minutes late, and that's an improvement over some past years. Somehow it's always a big *why?* in *why-oming* for circum-Stanial evident-events! (Ugh.— Co-ed.)



Raleigh, North Carolina— Love those southern trips as the weather begins to turn. I landed in the 3-city, ed-tech, tarheel land, rejoicing. We had a whoppin' 20 sets at the Merry Mixers ASDance this year, a nice increase. Stayed with Ed and Wilma France, who used to book me over New York way when they were there. R-ranger was Martha Derbyshire. R/D Q'er was Nellie Glover. Loved that seafood dinner at the Landlubber. Mack Pipkin popped in at the dance. Caller Damon Coe had breakfast with us. Lost my bag again. Twice in one week. I'm losing my *grip*!

Oakland, Maryland— Time to do it at the Autumn Glory Festival sponsored by the Mt. Top Promenaders. On the way there, flying from Pittsburgh to Johnstown, I was the *only* passenger on a commuter flight. Two pilots and me. That was a first. Fun to look down at blushing trees, forming a carpet of color. Nice affair. Decorations. Door prizes. The works. Hosts were Doyle and Louise Biser. Local caller (assisting) was Bob and Colleen Boswell. MC was Manning Smith (another Manning Smith). After-party was as nice as Summer Sounds at the Winters, to add a *spring* thing to a *fall* ball.

Wichita, Kansas— October is a good time to think *Witch*-ita, which I did. Fly from Youngstown on US Air to KC. Rent a no-hurts Hertz for \$13. for the four-hour foray. Select bunch for a memorable, *Moose*-ical evening. Thanks to two Bills. Bill Tracy on rounds. Bill Heptig on the square deal. Homemade ice cream. I'll be back in February and again in '84. Superb location. Golden sunset Thursday night. Then, swooping back over the Kansas Turnpike Friday morning to KC, I thrilled to a red rosy ripe apple sunrise, adding trimming to half a horizon, while above it a sleepy sliver of a lunar eyeball peeked pensively downward. Glory!

Belleville, Illinois (St. Louis)— Busy day. Land in the Gateway city at 5. Grab my bag before the Pacman luggage goblins gobble it up again. Join Don and Mary Ann Steinkamp for dinner. Sleep fast at caller Joe and Marilyn Obal's home before starting the 6 a.m. trip to C.R. the next day. Surprise visitors at the Dandy Dancers dance were caller Gene

and Thelma Trimmer (ASD staff), so we did a foursome tip, including also Frank Keeser. Joan Keeser satisfied all pleas and cues with skill.

Cedar Rapids, Iowa— It was Saturday. Five hour drive from St. L. to C.R. north along the Charolais and cornshuck trail. Afternoon and evening festival staged by the East Central Iowa Federation south of town in that modern IBEW hall. Lots of competition that afternoon with Wolverines, Hawkeyes, Cardinals, Brewers and threshers all thrashing their heads off in three kinds of play fields. Evening dance was rewarding. Cued Bob Valley and I were proud to cater to a well-rounded and supremely-squared crowd. After the after-party I hit the Colony-sack like a ton of toppling timber. (You're not exactly a wisp of willow on the pillow at home, either.— Co-ed.)

Ogallala, Nebraska— There's that honest-injun name to tickle your articulation again. Today was no day to drive 500 miles straight west from C.R. to O. for an afternoon dance, so I tethered my Hertz in C.R., flew MVA to Omaha, flew Pioneer to Kearney, followed by an Olds "flight" to Olga (for short) through the courtesy of Clint and Gen Anderson. (Bless their hearts— that last leg is 3 hours one way, and they hosted me besides.) The ASDance was WNSDA-sponsored and Boothill-hosted. Jess Miller and John Douglass cued. Sunny day. Groovy group.

Winding up this five-day western swing (and also this melodic, epic piece), I'll now warble my final tweeter-woofer wrapup with a few warped notes:

Up at 6... go with Andersons (45-minute ride) to Kearney airport... fly to Omaha... fly to Rapid City... drive (5 hours) to St. Louis... fly to Pittsburgh... fly to Youngstown... drive my own Malibu home (2 hours) to end it all by Monday midnight. Not a bad day's "work," but a good rest was right on the horizon, for that Tuesday in late October was the beginning of a complete week retreat for Cathie and me, as we zoomed off to our place in the Adirondacks. Amid the last flurry of falling leaves, we enjoyed a lot of just plain "none-of-your-business." (and none of *ours*, too.— Co-ed.)

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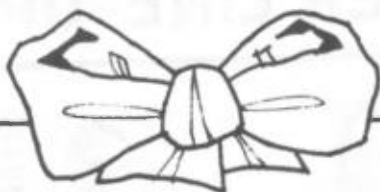
- C-208 IF YOU'VE GOT THE MONEY by Jerry Haag
C-3503 FIVE FOOT TWO by Ken, Jerry, Beryl & Gary
C-408 LOVE TAKES TWO by Beryl Main
C-312 THAT SONG IS DRIVING ME CRAZY
by Gary Shoemaker
C-108 MOUNTAIN DEW, Hoedown by Beryl Main
C-510 SO IN LOVE WITH YOU by Ken Bower

RECENT RELEASES

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CAL-7006 SO IN LOVE WITH YOU by Ken Bower



Give A Gift

by Bev Warner
Saginaw, Michigan

Give the gift of acceptance.

Teach those around you that they are loved for what they are,
not for how well then dance or even how much they please you.

Give this gift with a handshake.

Give the gift of self-confidence

by helping others understand and accept that no one will be always approved,
and that when one encounters disapproval

one need not feel immobilized or upset,
that one must trust oneself, not the opinions of others.

Give this gift with a hug.

Give the gift of possibilities.

Don't let dancers label themselves as "high level" or "low level."

Give them the gift of freedom to be anything, rather than limit themselves
in any way by nonsensical labels and roles.

Give this gift with a smile.

Give others the gift of a life of dancing without needless fears and stress
by not being a worrier or stressful person yourself.

Show that you will tackle problems

but that you will not just sit around and fret about them.

Encourage others to be doers as well.

Give this gift with a laugh.

Give others the gift of being persons who have a spark
and an appreciation for all of life.

Encourage them to be fully alive in every way.

Allow them to have adventures in dancing,

a chance for laughter, fun and creativity.

Give them the supreme gift of being able to find happiness in all circumstances.

Give this gift as the graduates go out the door with diploma in hand.

For all these gifts will last forever.

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Dancing For Others

by Irving Brueck
Jacksonville, Florida



The 'Gater Clowns, an organization which donates its time, talent, and energy to charitable functions, gives a square dancing demonstration.



Any square dance is fortunate to have the services of ONE good caller, the "Easter Seals Dance-A-Thon" enjoyed the talents of TEN of the best. (One caller not available for picture.)



Thirty-two clubs were represented at the "Dance-A-Thon," where dancing was almost continuous from 10 A.M. until 8 P.M.



Ray Stevens of television, stage, screen, concert and record fame, made a personal appearance.

Everyone knows how beneficial square dancing is to the wellbeing of the participants, but this dance at the Hilton Hotel in Jacksonville, Florida, was held strictly for charitable purposes. Each dancer was sponsored by an organization or friend who pledged donations for each hour their entrants danced. All proceeds are to go to the Easter Seal Early Intervention Center, which will be set up to treat children up to five years of age who are judged to be "developmentally delayed." This program, which will be in effect five days a week, promises to fill a much neglected void in the community.

Square dancing is one of the most popular activities in Jacksonville, a fact attested to by the existence of 32 clubs with a total enrollment of more than 1600 members.

In order to assure a good attendance at the benefit dance, several excellent prizes were awarded. Spectators received door prizes, the caller whose club raised the most money was given a getaway weekend at the Ramada Inn Ocean Front, and the grand prize, a trip to Philadelphia via Altair Airlines for three days and two nights at the Bellevue-Stratford Hotel, went to the dancer raising the greatest dollar donation. Second prize was a deluxe weekend for two at the St. Augustine Beach and Tennis Resort with complimentary champagne upon arrival and sightseeing passes for the historic city.



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The Devil's Procession



by John M. Forbes

From *American Dance Circle*

A fascinating aspect of studying early American dance is exploring anti-dance forces through their main modes of expression: court cases, legislation and minister's pamphlets and printed sermons.

The court cases and laws appearing in the seventeenth and early eighteenth century records of New Plymouth and the Massachusetts Bay Colony are almost our only record of dance in the young United States.

The court proceedings are usually set down in rather dry, cryptic style. The main columns of text list charges and penalties, while margin notes summarize or embellish. Many are similar to the following report of a case heard by the Governor and other members of the Massachusetts Quarterly Court, April 5, 1638:

Laurence Waters wife was enjoined to give John Finch 18d, and Ni- co: Theale to give Jn Finch, 18d & Edwd Lambe to give hime 2S, & Lambe was fined 15S6 for his contempt, and all of them were admon- ished to avoid dancing.	Laurence Wa- ters wife and others admon- isht.
--	---

The activities of dancing masters were frequently suppressed by court proceedings. For instance, when, in 1681, Henry Sherlot, a French dancing master and fencing teacher attempted to ply his trades in Boston, "The Court voted that Mr. Sherlot...be removed (sic) out of the Country." Francis Stepney received similar treatment a few years later. He was ordered to close his Boston dancing school in late 1685. He requested a jury trial and was subsequently fined one hundred pounds, a huge sum for that day.

The Stepney case generated one of the first, and certainly one of the strongest anti-dancing pamphlets produced by New England clergymen. Written by Increase Mather, it is entitled *An Arrow Against Profane and Promiscuous Dancing Drawn Out of the Quiver of Scriptures*, and runs to some thirty pages. Stepney had apparently been working unmolested as a dancing master for some time, and the city fathers were moving too slowly to suit some parts of their constituency.

Mather's argument against dancing had to face the dilemma presented by the fact that the Bible contains over 30 references to dancing, and the references in both the Old and New Testa-

ments mention dancing in a wide variety of moral settings. Included are dancing as a form of worship and dance as an expression of triumph following victory in battle.

To be sure, not all dance occasions in the Bible represent humanity's highest moral calling; the dancing at the beheading of John the Baptist, as described in the Gospels of Matthew and Mark, is one example of dancing in a vile setting. Mather's task was to gloss over the positive examples somehow, get to the immoral instances, connect these with the contemporary dance practices, and thus make his case of discontinuing the activity.

In his argument, Mather brings in the seventh commandment, the one condemning adultery. He interprets the word *revels* as it appears in the Bible to mean dancing, and thus refers to promiscuous dance as the greatest of evils. His main arguments were not against the physical motions; he did venture that there were some benefits. His case hinged on the thoughts that these physical motions engendered in the dancers.

The text of *Arrow* contains highly emotional outpourings against dance: "A dance is the Devil's procession. He

that enters into a dance enters into his (the Devil's) procession. The Devil is the guide, the middle and the end of the dance. A man sinneth in dancing diverse ways; as in his pace,...in his touch, in his ornaments, in his hearing, sight, speech, and other vanities. ...He that dances maintains the Devil's pomp and singeth his mass. Again, in a dance, a man breaks the ten commandments of God. The very motion of the body, which is used in dancing, giveth testimony enough of evil."

Cotton Mather, eldest son of Increase Mather, carried on the good fight against dance with *A Cloud of Witnesses*, published about 1700. Like his father, Cotton Mather invokes the seventh commandment. Here is a typical excerpt:

"Q. What are the sins forbidden in the seventh commandment?

"A. Light behavior, unchaste company, dancings, stage plays, and all other provocations to uncleanness in ourselves or others."

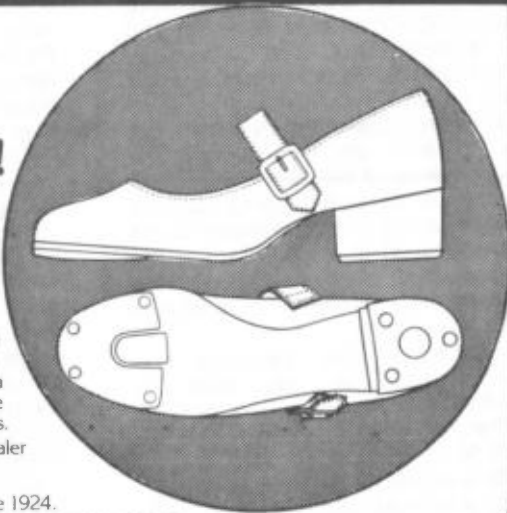
For Cotton Mather, as for his father and many others of that era in our country's history, dance was "a work of Satan, one of his pomps and vanities which all baptised persons are under vows to renounce."

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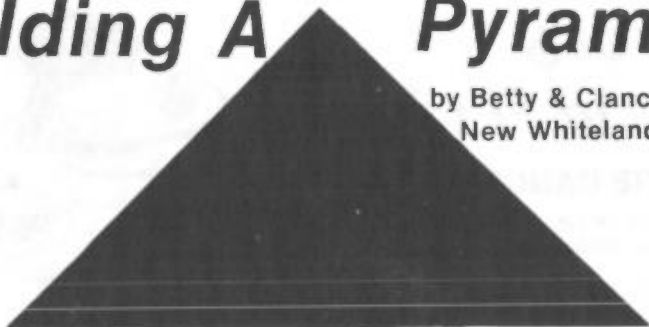
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Building A Pyramid

by Betty & Clancy Mueller
New Whiteland, Indiana



A good foundation in dancing is important to you as a teacher and to your students. One way to succeed is to start at the bottom with a good foundation.

The more you study to teach, you find the top of the pyramid keeps moving higher and you are always in a process of learning, but this keeps you growing in knowledge. There is nothing wrong with either end of the range of dancing ability and Roundalab supports covering the whole spectrum, but our article this month will concern the basic groups.

To acquaint a new class in Basics (this is our own personal method), we use mixers with square dance terms which are familiar to them. The people are almost immediately moving to the music, responding to cues, smiling and laughing and they are hooked! If you have some non-square dancers, you need to explain and show the terms and through repetition of a mixer they soon learn, too.

In the mixers they will learn some of the very basic steps, positions and directions that will be used over and over (Walk, forward, backward, face, side, close, center of hall, wall, backaway, together, inside hands, outside feet, open position, butterfly, to the right and to the left).

Now it is time to present a valuable tool: "Left Footers One-Step" by Bruce and Shirley Johnson to the original music on Decca and also on Grenn to "Balling The Jack" music. This gives you two melodies, one rhythm (One-Step means you step once on every beat or count), many positions, directions, figures, movements without steps or change of weight. The original "Left

Footers" has no introduction or added ending as does the second one, so after learning the original dance you can add the extras with a new learning experience and they can feel the pride of one more accomplishment. The footnote on the Grenn record suggests you give only the A-B sections at first by doing A and BB. After the dancers are more proficient you can drop the second B and introduce C. They also suggest using the dance as a mixer by twirling the lady forward to a new partner on measure sixteen of C.

This dance is a veritable storehouse of terms of all kinds! Let's look at how many Basics you do encounter in these two routines and you will see it's a pyramid of its own.

A. Positions: Open facing, semi-closed, closed, sidecar, banjo and left-open.

B. Directions: Apart, together, forward, backward, line of dance, reverse line of dance, facing, center of hall, wall, turn in, right face and left face.

C. Movements Other Than Steps or Change Of Weight: Point, touch and hold.

D. Figures or Steps: Apart, together, balance, twirl, walk, side, close, acknowledge, and step.

E. General Terms: Introduction, beginning, a,b,c, ending, punctuation, face, turn, partner, inside or near hands, outside feet, beat, count, left foot, right foot and inside.

These terms just mentioned can be found in Roundalab's Phase System and Teaching Progression.

Remember the quote of Benjamin Franklin: "Tell me and I forget, Teach me and I remember, Involve me and I learn."

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HENRY BALE

It was a sunny Saturday last June when Henry Bale packed his recently purchased *Square Dance Directory* in the saddle bags, donned his plastic helmet, wheeled his Miyata touring bicycle out of a shed on Shoestring Farm and headed west.

Until eight years ago, when he and his wife moved to North Carolina, Henry lived on his farm in New City, N.Y. square and round dancing all over the tri-state area. Since his wife died four years ago, a trip across the United States to visit children, friends and old schoolmates has been a dream for Henry.

Returning to New City, Henry boarded with the Shoestring Farm's new owners, rebuilt the top floor and roof of a three story barn, resumed his dancing activities, and began training for his dream trip.

Before he parks his bicycle in Florida in 1983 our square dancing septuagenarian friend plans to have pedaled over 10,000 miles, crossing the northern states into Canada, down the Pacific coast and back across the southern route. When he finally arrives in Florida, he has been promised a steak dinner and two R & R weeks in Puerto Rico.

Henry plans to camp out using the tent and sleeping bag packed on back of his bicycle. His strategy includes staying and working at farms to help defray expenses, using lodging listed by the League of American Wheelmen as well as with hospitable square dancers and



HIGH WHEEL BIKER

Leonard Baudoux of Saginaw is a familiar sight on his Boneshaker bike at square dance campouts and parades in the U.S. and Canada. He has been riding these high wheelers for 18 years. Leonard is especially proud of the Canadian award he received in 1977 for the best homemade bike.

Leonard and his wife, Louise, have square danced since 1947 to the old traditional and continued on with the western style. They have earned nearly every badge available and belong to two national camping groups: The 007 for 19 years and the Swinging Canadians for 10.

Some of their cherished moments were dancing with their children when they were small on the Mackinac Bridge and on the ice at Houghton Lake. Leonard is now retired and is enjoying his time riding and tinkering with his bikes.

Bev Warner
Saginaw, Michigan

friends. Staying away from the super highways, he will take whatever road is going his way, and by consulting the *S/D Directory* and phoning ahead, Henry plans to square and round dance in as many states as possible.

If any *American Squaredance* readers happen to meet our young-at-heart traveler on his travels, please remind him that those in the northern N.J. area are looking for his return in time to celebrate his 75th birthday!

Peg Tirrell
Cresskill, New Jersey

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PRIZE FLOAT

by Loretta Clukey
Morrisonville, N.Y.

A unique event took place over the weekend of July 3-4, 1982, when co-operation, friendship, fellowship and enthusiasm mingled amongst square dancers of Canada (Montreal and area) and the United States (Northern New York and Vermont), who got together to building a "Wands Across The Border" float, under the capable leadership of designer and co-ordinator, Helena La-Bounty, of Keeseville, N.Y., and which was entered into the 22nd annual Rouses Point, N.Y. Firemen's Parade.

On Saturday, shortly after lunch, 50 dancers assembled at a Rouses Point garage (which had been donated to us for this occasion) to begin construction of the float. Built on a 45-foot flatbed tractor-trailer unit donated by Fortin Trucking of Blackpool, Quebec (along with the driver), the float was decorated with 6,000 coffee-filter flowers and bud trees.

There were also 2,000 red, white and blue tissue paper flowers used to re-create the designs of the American and Canadian flags, 2,800 pink, red and white tissue paper flowers in the circles and squares, and 432 yards of paper skirting.

Eleven 5½-gallon plastic bubbles; each painted with magic marker and outlined with glitter, showing the U.S. star or Canadian maple leaf were erected on 8-foot poles at each corner and along the sides of the flatbed to lend a dimension of height.

Late Sunday afternoon, a total of 84 square dancers, all dressed in square dance attire, again assembled at the garage to watch our capable driver move the float to its parade site, at which time final construction details were completed.

Two squares of dancers on the float danced non-stop for 1 hour and 12 minutes to the able calling of Bob La-Bounty. Other dancers marched in front and at the sides of the float, while still others sat on hay bales distributed



around the flatbed.

Judging for prizes in each category took place during the parade. The square dancers' "Hands Across The Border" entry took first prize in the float category, \$100.00. This check, in turn, was donated to the Rouses Point, N.Y. Fire Department Ambulance Fund.

The "Hands Across the Border" float also won the award for the best overall entry in the entire parade. It is only the second time in the 22-year history of the parade that a float has taken the overall parade prize, and for this distinction we received a large trophy.

Those clubs represented by money donations, the making of the many materials used on the float, workers and/or dancers were:— from New York: North Country Squares, Fun Timers, High Peaks Squares, Moonshine Squares, Northern Lights, Polar Squares and Tryn' Squares; from Quebec: Circles and Squares, Decarie Circles, Fiddle and Bow, Kountry Kousins, Montreal Acey Deuceys, Northern Twirlers, Peaches and Pairs, Seaway Swingers and Township Tartan Twirlers; from Vermont: Border Steppers.

This project was also supported and assisted by members of the Champlain Valley Callers Association: Bob and Helena LaBounty, John and Pat Novak, Bob and Joan Louthood, Milt and Margaret Thomas, Alan and Mary Marjerison and Dave Doherty. Leo and Janet Mero, cuers, also supported and assisted. This callers association is unique in that it encompasses callers from both north and south of the border, working together in harmony for the betterment of square dancing for all.



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HEM-LINE

by Bev Warner

IF IT'S SWEET, IT WANTS ME TO EAT IT!

I am always looking for tasty, tempting treats that are low in calories and fats to take to dances. With the holidays coming, I enjoy all of the goodies and do my share of the sampling. But also I have become conscious of a few added pounds. When I came across an article on "sucrose polyester," I wasn't sure if it would read as a fashion or food article. I soon found it was not sugar added to a piece of polyester (the type polyester clothes are made of). It is sucrose (sugar) added to fatty acids. It's called polyester because one molecule of fatty acids is added to a molecule of sucrose with some eight esters-polyesters.

In other words, "fake fat" is the newest attempt to help people win the battle of the bulge. And just how does this work a kind of magic during digestion?

The body is tuned to recognizing triesters in food coming through the digestive system. Since the fake fat is polyester, the body does not recognize it as food when it passes by gates in internal systems that absorb nutrients from edibles coming through.

There are many problems associated with being overweight— one is phobias. Some of my dancer friends are plagued by bunophobia (the fear of finding themselves in possession of a fat and sagging derriere). Thank goodness for miles of ruffles and petticoats!

Then there are those who dread elastophobia, the fear of the stomach dropping and bruising their knees. I've seen women tortured from jellophobia who will not do a *star thru* with hands for fear when they raise their arms you won't be able to see the light coming through.

At the moment I'm bothered by desertphobia. This is where the sand has shifted and the five or ten pounds I've carried for years have settled just above each knee. I can't walk across the floor without it sounding like someone is applauding.

I can't wait until "sucrose polyester" is out of the experimental stage and on the grocery shelves— then when I have these sweet fattening attacks in the food line, I can nibble on sucrose polyester. "At least, it will fool my stomach."

Meanwhile, until sucrose polyester is available, try nibbling on this one during the holidays.

FANTASTIC DESSERT

Part 1: 1 stick oleo, melted
1 cup flour
½ cup chopped pecans
¾ cup powdered sugar

Mix above and press in bottom of 9x13" pan. Bake 10-15 minutes at 375° or until brown.

Part 2: 8 oz. cream cheese
1 cup Cool Whip
1 cup powdered sugar

Mix well and spread over first layer.

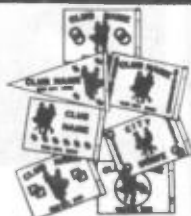
Part 3: 1 large pkg. instant choc. pudding
2 cups milk

Spread over second layer, top with a layer of Cool Whip and sprinkle with nuts. NOTE: Any flavor pudding may be used. ED. NOTE: It's yummier with chocolate!

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— December 1957

At this time, the publisher of *American Squares* is Frank Kaltman of Newark, N.J. A wonderful tribute to Frank and his wife, Helen, has been written by Joe Bray, who nominates the Kaltmans as people worth knowing in the square dance field. He writes, "The Kaltmans, the house, the shop, *American Squares* and folk dancing are all so intertwined that each is part and parcel of the other. One realizes that here are four separate businesses all combined into one enterprise—the Kaltmans...Interesting facts about their business: they record only on Sunday mornings when town is quiet and there's no commotion in the *American Squares* office on the floor below. Orders for records and books come from all over the world and it is the policy to send out all orders on the day received. The magazine is made up (including photography work), printed, assembled and mailed from these premises. Frank also conducts courses in folk dancing at colleges and writes many articles in the field. And he calls all this 'retirement'."

Rod LaFarge, in his history of Social Dancing in America has progressed to the Civil War era, at which time the social status of the "ballroom" was deteriorating and the "dance hall" was evolving. In the cities, social and moral standing of dancing suffered. The religious boom, instead of sparking a moral revival of the dance, exercised a deleterious influence and the army of converts proceeded to chalk up dancing as one of the prime manifestations of Satan. But in the settled rural sections the dance picture continued on a placid course. Dances were mostly community affairs attended as a family. The old cotillions continued as favorites, although they were now often referred to as "square dances." Couple dances such as the waltz and polka were gain-

ing acceptance, and one "novelty" dance that pleased the rural dancers well enough to survive to the present day, filtered into the countryman's dance repertoire in the post Civil War period—the Varsouvienne.

Record reviews were given for "Captain Jinks," "Chinese Breakdown" and "Cindy."

10 YEARS AGO— December 1972

From "Kaleidoscope" come more name games: the Crispy Critters, whose callers are Don and Ruby Crisp; the Ace of Clubs in Utah; the Pale Pachyderm Dance (each visitor receives a white elephant); and the Flea Market Hoedown, where cast off S/D items are sold at the dance.

And then there's this story from Canada, where dancers bundled Jim Lee up like a mummy and "kidnapped" him on a bus. An observer reported them to the police, and Jim's father, who arrived later, had a hard time convincing the authorities it was all just a gag.

The formation of LEGACY is announced. Nearly one hundred leaders of square and round dancing from all over North America will convene in Cleveland in May of 1973 for discussion of problems and solutions facing the S/D activity as a whole. Those attending will represent a cross-section of all sectors of square dancing—callers and R/D leaders, area and state organization leaders, record manufacturers, merchandizers, publication editors, members of the National Executive Committee and dance center leaders. LEGACY is sponsored by the editors of three publications, *The New England Caller*, *Square Dancing* and *American Squaredance*, so that all phases of the activity may be brought together to insure the permanence of square dancing

Continued on Page 83



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COMING SOON
That's What Life Is All About
Peg Of My Heart

MERRY CHRISTMAS

HAPPY NEW YEAR



RHYME TIME



HOLLY SQUARES

Sometimes when Santa comes to town,
Some children look askance.
Accordingly, the shopping mall
Inquired if we would dance.

And so, each day at 3 o'clock,
In outfits red and green,
Four couples from our square-dance
group

Appeared upon the scene.

We smiled and danced. We laughed and
talked.

We answered questions, too.

We helped the children wait in line
And cheered when they were through.

They clapped and followed all our steps
With eagerness and care.

Their parents watched with gratitude,
So glad that we were there!



The interest grew as days went by.

Requests for lessons came.

We made the local papers

And the TV cameras came.

Our group acquired new members

And the thanks of Santa Claus:

"You Holly Squares have really helped
The good old Christmas cause!"

Now every year when he arrives

And shopping days advance,

We make the season brighter

With our "Come-see-Santa" dance.

—Mary F. Heisey

Meg Simkins

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Best Club Trick



Kings Squares, Brooklyn's first square dance club, is a most active and energetic group of dancers. Members are easily recognized by their distinctive light purple badge with its "king" trade mark.

At their June installation dinner dance, one of the imaginative committee members, Crystal Ferucci, with the able assistance of Steve Hancharik and Phyllis Raymond, decided to decorate the hall from A to Z. Each letter was on colored cardboard about 18x24", and reviewed Kings Squares' year of square dancing under presidents Lucille and Mel Zolty. All the posters were 3-D and self-explanatory.

A—Angels of Kings earn their wings!
 B—Busload of eager Kings dancers
 C—Callers galore
 D—Dangles— Bangles and Beads
 E—Energy the refreshment committee provides (with a box of cookies)
 F—Fifty-fifty is very nifty
 G—Graduation. We made it!
 H—Hot Hash. Feet, don't fail me now! (Complete with a can of hash)
 I—Icy halls— to keep us cool! (with igloo)
 J—Jolly dancers we all are;
 We travel near— we travel far!
 (maps & names of clubs raided)

K—Kissin' Kings

L—Liquor is a no-no!

M—Meeting new faces in all kinds of places (cut-outs of meeting places)

N—Novelties add spice to make one look nice (holiday and theme place cards/corsages)

O—Outfits matchin', eye catchin'

P—Pretty Pink Polkadot Pettipants
 (All in hot pink!)

Q—Quiet dancers make good dancers

R—Raiding and invading

S—Square up stampede when music starts

T—Teddy Bear with a bundle of patience
 Caller: Frank (Teddy Bear) Riviccio

U—Universal language

V—Visiting omitted 'cause dancing's committed (annoyed grandparent as children are off dancing)

W—Weekends are for all to attend,
 Parties that never end (with badges from many area weekends)

X—Xmas dances are lots of fun,
 as we wait for summer sun

Y—Yellow rock is a call always enjoyed
 by one and all

Z—Zolty's term is at an end
 They both served very well.
 Now let's welcome the Jaffes
 With good luck wishes to Ben and Estelle.

Best Wishes for Happy Holidays from all the ASD Staff

STRAIGHT TALK

"The more we get together,
the happier we'll be..."

This little folk song continues,
"for your friends are my friends,
and my friends are your friends..."

Because square dancers are such friendly people, I've been thinking: why can't we all "get together" on some of the dance styling that seems to be dividing us?

If, for instance, two couples in a square do a traditional *do-sa-do* and two do a Hungarian swing, the symmetry—and the beauty—of the dance is lost. So, why couldn't the caller call whichever he desires? Why can't we use both? Then all dancers would dance both, each at the proper time. The caller would not be changing or adding new patterns; he would just be identifying the style he wanted. Think how much easier and smoother the dance would be for everybody!

This could likewise be done for the *grand square*. Sometimes it is done as individuals with no hands, while others sashay it. The caller could call *grand*

square or *sashay the grand square*. In either case, the dancers would follow the caller's direction.

Some dance the circle with a twist. Others dance it plain. If the caller wanted variety in style, he could call a *twisty vine circle*. Just a little help with the right directions on styling and all of these little ruffles could be smoothed out.

I remember Pappy Shaw telling the callers over and over in the August classes: "If your dancers 'play' with your call, it is because they are bored with it. Get a new call."

When you think about how many times dancers will do a *circle*, *allemande left*, *grand right and left* and *promenade* in just one evening, it could easily be that they are bored with these calls and would welcome a change. Maybe they are even ready for a surprise once in a while. You are probably saying: "A folk dance can be danced any way. That's what makes it folk."

But I must remind you that any folk dance—square, round, or line—to be beautiful and satisfying, must have an integrity of its own.

Milly Riley
American Dance Circle

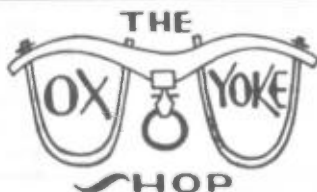
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Legacy

LUST—

Over 200 dancers and callers gathered together one warm Sunday in September to LUST— NNJSDA style, and have the white on red badge to prove it.

LUST, which stands for Let Us Speak Together, is the Northern New Jersey Square Dancers Association's attempt to help new officers and executive board members understand the problems inherent in keeping a club viable and providing a forum for the exchange of ideas.

LUST, whose attention-catching name was the brainchild of Herb Arkin, its first chairman, is patterned after LEGACY, the leadership, communications resource center of the square dance activity. Moderators are carefully chosen from a tri-state (NY, PA, NJ) area for their expertise and success in a special phase of the local square dance picture. All are told LUST is to be a dialogue, *not* a monologue. Emphasis is placed on sharing and on input, on identifying problems and possible solutions.

This year's LUST, the fifth, was divided into four sessions, beginning with a lively panel/audience discussion "Where Are We Going," moderated by John Kaltenthaler. The fact that to understand where we are going, we must sometimes look back to where we've been, was brought home to all when a quick poll of the attendees revealed that the vast majority present had been involved in the activity less than three years!

Mike Reardon, former NNJSDA Secretary, gave a brief background of the association and its role in the activity during the past quarter century. Herb Arkin compared the square dance picture of today with that of ten years ago explaining his belief that the number of square dancers has increased as the levels of dancing have spread further over the spectrum. Herb is convinced that square dancing is a social activity, that the clubs must service the membership, that square dancing is not dying.

John Kaltenthaler gave a short perspective from the caller's viewpoint expressing the philosophy that the caller should view the activity for the benefit of the dancer, that we must not rush our dancers through the Mainstream Program but give them time to absorb, a time to rest and relax. A lively discussion developed as callers and dancers discussed classes, levels, quality of teaching and the rush to Plus Level.

After a short break, attendees split up to attend one of five sessions dealing with Administration, Classes, Communication, Esprit de Corps, and the Round Dance Picture.

Topics covered in the third and last series of seminars covered Administration II, Special Interest Groups, including singles and teens; From Class to Club; and the ever popular Sew What.

The frosting to a full day was provided at the evening dance called by John Kaltenthaler with rounds cued by Doc Tirrell.

*Peg Tirrell
Creskill, New Jersey*

ETC

The letterS E-T-C echoed around the dinner tables on September 10, 1983 in Indianapolis as the mini-LEGACY meeting convened for the weekend. Approximately 70 dance leaders attended, with almost total participation in discussions.

The committee included Ernie and Barbara Stone, Phil and Rosa Cleary, Larry and Connie Nance, Jim and Becky Long, Clancy and Betty Mueller, Ted and Betty Vaile. Cathie Burdick was the keynote speaker, giving an address on Leadership at the opening dinner and three sessions covering communications, club officer structure and duties, and problem solving on Saturday. Included in the fun were an afterparty on Friday evening and a modern/traditional dance on Saturday evening. Filling in time on Saturday afternoon and during the wrap-up on Sunday, Ernie Stone and others opened up "pet peeves" for discussion. Each participant couple received a "pet peeve," a small furry creature on a clip clothespin. Evaluations showed that attendees wanted the



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event repeated in 1983. Jim and Becky Long will be chairmen

OHIO MINI-LEGACY

Ohio Mini-LEGACY members do not yet have a catchy name but they have been meeting each fall for a one-day session in Columbus. Ed and Lois Kane of the executive committee organized and planned this year's session on October 1. Past chairman was Bill Richards of Cleveland, who passed away days after last year's session.

Four I's were covered in the opening session: Inquire and Invite, by Cathie Burdick; Inform, by John Key; Involve, by Ed Kane. The couple who shared in-

sights last year, having been one-year club dancers then, returned to share their second-year dancer thoughts. Norm and Rosella Shiff have endeared themselves to Ohio attendees by their openness and honesty, and their humor. The program then included open discussion/recap of discussion topics, centering mostly on programs of dancing and how to utilize them most effectively.

The day was topped off by a club dance (at the hall where Mini-LEGACY met) called by Johnny Davis. Present plans call for the 1983 Ohio Mini-LEGACY to convene on the first Saturday in October.

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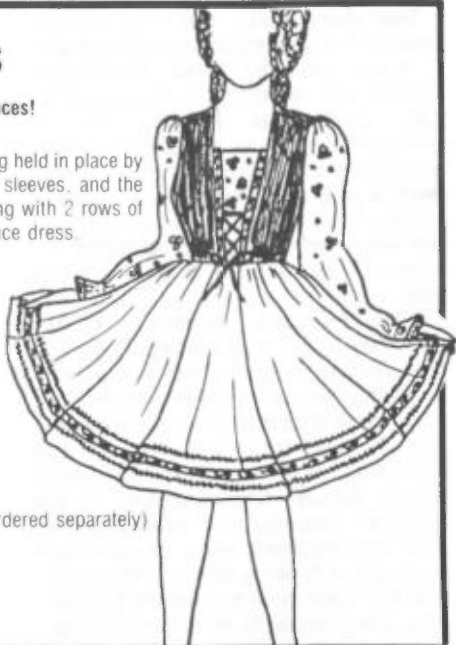
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CALLERLAB CONFAB

The National Executive Committee of the National Square Dance Convention and Callerlab are proud to announce that Callerlab will again be responsible for the annual Callers' Seminar to be held in conjunction with the National Square Dance Convention in Louisville, Kentucky on June 23, 24 and 25, 1983.

The National Executive Committee began sponsoring these seminars with the 1974 convention in San Antonio. Each year since that time, the panelists have all been members of Callerlab. In Milwaukee in 1979, the National Executive Committee turned over responsibility for the conduct of the seminar to Callerlab for the staffing and administrative details associated with the conduct of these seminars. This arrangement has proven satisfactory to all interested parties and the net result has been an on-going quality education program for all callers. These seminars are geared towards all callers regardless of skill level or affiliation with Callerlab.

These seminars are staffed with Callerlab accredited Caller-Coaches whenever possible. If additional callers are needed, callers actively engaged in caller training are used provided they are

members of Callerlab. The topics to be covered during the scheduled twelve (12) hours of the seminar are taken from the Callerlab approved curriculum and are decided upon by the Callerlab Executive Committee based on the expertise of those staffing the sessions.

If you are a caller and plan to attend the National Square Dance Convention in Louisville, plan to attend as many of these panels as possible. Each session is independent from the others and all sessions are geared towards general calling skills. All choreographic sessions are limited to the use of Mainstream figures and terms since this has the widest applicability in the square dance picture. Each session is scheduled for two (2) hours and there are six (6) periods scheduled. It does not provide the same degree of education as a full callers' college but it does bring the expertise of several well qualified Caller-Coaches to various parts of the country at a convenient time.

The NEC and Callerlab feel that education forms a large part of their responsibilities to the activity and fully support these seminars as well as all educational topics presented at the various NSDCs.



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Mike Trombly

TNT175 WROTE ME A LETTER by Hank Hanke
TNT176 WALK RIGHT BACK '81, RD by Ted May
TNT177 STRAWBERRY BLONDE by Wynne Mahler
TNT178 JUANITA JONES by Mike Trombly
TNT179 LET IT SNOW, RD by Stan Bieda
TNT180 ROGER TWO STEP, RD by Gene Trimmer
TNT181 WALKIN' CHA CHA, RD by Vern Porter
TNT182 THE MATADOR by Hank Hanke
TNT183 LOVE IN YOUR HEART by Jack O'Leary
TNT184 ALPINE HOEDOWN/EXPRESS HOEDOWN
TNT185 JOURNEY by Hal Petschke
TNT186 MY BEST TO YOU, RD by Bill Kansorka
TNT187 SWINGING DOWN THE LANE, RD by Betty Mueller
TNT188 ROW ROW ROW by Al Brundage
TNT189 IF I WERE A RICH MAN by Ken Crowley
TNT190 HAPPY GO LUCKY MORNING, RD by Jerry Packman
TNT191 RING ON MY FINGER by Jim Harris
TNT192 MAKE SOMEONE HAPPY by Jack O'Leary

Plastic Record Sleeve Available



Dave Fleck
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Ken Crowley
Gene Trimmer



Dancing Tips

by Harold & Lill Bausch

If a person is to write articles quite regularly, as I must, it behooves him to do a lot of reading to see what is going on in the world. I do read and find there are certainly many opinions and many solutions offered. Let's look at some of these opinions.

There is the expression quoted several times, "If dancers wanted to hear a singer, they would go to a night club. What they want to hear at a square dance is a caller." Since when is a caller *not* a singer? Are all these people poor singers and afraid someone else will do it better? The biggest single salable article in square dancing is the singing call record. Don't tell me records are popular for any reason other than the fact that dancers like to dance and listen to a well-done singing call;— they don't want them pattered, they want them sung. Many times through the years experienced dancers have told me how much they enjoy certain singing calls. Come on, callers, "Sing 'em pretty."

Then there is the caller who says, "If you can't dance all position calls, you are not a good and accomplished dancer." Baloney! APD is an invention of callers, not one requested by the dancers. Our dancing is a continuation of the beautiful quadrilles and even the waltzes of days gone by. It is not meant to be a drill, and we still like to differentiate between ladies and men. All dancers should be taught to dance to the music, and they should be taught the courtesies and niceties of dancing. Leave the drills to the military.

Then there is the caller or dancer who loves to find fault with the calls chosen for the Quarterly Selection. They are too easy! They are too difficult! The call was no good because it wasn't chosen to be retained in the Mainstream list. Well I must remind you the intent of the QS in

the first place was to try to hold down the huge number of new calls that were coming out. We really are not trying to increase the number of calls on our Mainstream list. If a QS call adds pleasure for a few months and helps keep our dancing interesting, it has contributed to the cause. If every call on the QS list had to be kept, we would be adding to our problem, not eliminating the problem. Why not just enjoy each call as it comes out, and not worry if it is the "Greatest."

Then there is the disagreement about "Yellow Rock!" To hug or not to hug? I definitely go along with the hug, but I want to hug the people I choose, not the person the caller may choose. I like to see people greeting one another with a hug; I like to participate, too. I guess my biggest objection goes back to the fact that so many are not satisfied to give a nice gentle hug when the caller says "Yellow Rock," but instead squeeze too hard, or lift the girls off the floor. Here again it is a matter of judgment, and here, too, just a few spoil the fun for all. Yellow Rock is not new. Years ago we had a call, *quetch*, which meant to hug the girl you met. We liked it!

Now that I have opened the can of worms! What about the hip bumping, the kicking and skipping? Recently a group of my newer dancers attended a large area dance. At this dance they were exposed to the hip bumps and some of the hopping that goes on. Up to that time they had danced so nicely and smoothly! Now I have to contend with this! I told some of them that I would be happy when they got done experimenting with all these things and got back to smooth dancing. Let's face it, we experimented as new dancers, and all dancers will do the same. They will outgrow it. We did. It really doesn't look so bad when they are teenagers, but the older ones should see themselves! But why should we worry as long as they have fun?



Calling Tips

by Gene Trimmer

Recently, as I was calling a dance, one of the dancers noticed my little badge which has the letters L.P.T.D.B.I.S.D. on it. He asked what the letters meant and I said it's for, "Let's Put The Dance Back In Square Dancing." He then replied, "That's great but I think even more importantly we should put an "F" in place of the "D" and let it mean "Let's Put The Fun Back In Square Dancing." I'm sure many will agree but *how* they agree would be vastly different.

Fun, as applied to square dancing, is an almost complete intangible. It depends heavily upon the individual person's preferences and the whims of the group to which they have the closest allegiance. For some, the art of "Old Time Square Dancing" is fun and everything else is just "too complicated." On the other hand Challenge or Advanced square dancers, though they may be sober faced in concentration, are having "fun" with their favorite group.

It is not up to us, as callers and leaders in the activity, to pass judgment on either group or the ones in between them. It *is* our responsibility to be well versed in the art of square dance calling and to be capable of providing what the dancers want. Most of us have the

means to arrive at that level of capability if we will only take advantage of the avenues open to us. Granted, this *may* mean a weekly one hundred mile drive but it can be done.

If you are regularly calling at the Mainstream or Quarterly Selections level then attend, as a dancer, a Plus Workshop that has a competent caller as its instructor. By the time you have progressed through the plus calls in that workshop you will have assimilated a great deal of material. That will tend to make you a better Mainstream Caller and more comfortable in working that level.

If you are calling or teaching the Plus Programs and can find a caller teaching an Advance One workshop within decent driving distance, then you would benefit from attendance there. Almost every advanced call taught and danced in that workshop will give you a better understanding of your role as a caller at the Plus level. When you have competent, knowledgeable callers within your area, it is almost a "crime" when you think of the amount of material you can "research" in their workshops. Teaching hints, key words, variety in choreography and a more complete understanding of the calls prior to that level will be your rewards for attendance. I know of no caller who cannot benefit by watching and listening to another at work.

This next sentence applies to callers and experienced dancers alike. Workshop the next program above where you comfortably dance or call and you will become better at the comfortable level. Try it— chances are you will like it and have more "fun."



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by Bob Howell

easy level



Hoping to be home for the holidays, here is a mixer using very meaningful music:

CONSIDER YOURSELF AT HOME

FORMATION: Single circle, facing partner

MUSIC: "Consider Yourself," FTC 32031

ROUTINE:

- 1-4 With both hands joined, partners move toward COH beginning on inside foot: Side, close, side, touch.
- 5-8 Side, touch out, side, touch in. (Stepping to the side on M's right and W's left, touch opposite foot to instep of stepping foot and then repeat with the other foot.)
- 9-12 Moving toward the wall: side, close, side, touch.
- 13-16 Side touch in, side touch out.
- 17-20 Banjo four steps in line of dance. (Partners put right hips together and as the man walks forward CCW, the woman backs up.)
- 21-24 Side-car four steps in line of dance. (Partners shift to left hips adjacent, men still on the inside of the circle backing up while women are walking forward.)
- 25-28 Return to banjo position and walk four more steps in LOD (Repeat 17-20).
- 29-32 Release this partner and walk straight forward to a new one to begin the dance over again.

A new release this year features the tune, "Christmas Island," and it arrives just in time for the holiday season. Paul Hartman of Wheaton, Md., calls the flip side, but here is an easy formation that fits the melody just fine on the break. If you can't consider yourself at home on Christmas, try...

CHRISTMAS ISLAND

FORMATION: Square

MUSIC: FTC 32044

ROUTINE: INTRO, BREAK, ENDING:

Circle left

How about Christmas on Christmas Island
 Spend the holiday way across the sea
 Walk around your corner, seesaw your lady
 Men star right one time around for me
 Do an allemande left with the corner lady
 Then swing your own
 You swing your girl and promenade her home
 How about Christmas on Christmas Island
 Spend your holiday way across the sea.



FIGURE:

Head couples star right now on Christmas Island
 Allemande left your corner, heads swing at home
 Side couples you star right around the ring go
 Allemande left your corner lady, do-sa-do your own
 Go back and swing that corner lady
 One time round and then allemande left new corner lady
 Come back and promenade my friend.
 How about Christmas on Christmas Island
 Spend your holiday way across the sea.

"Deck the Halls" is a Christmas dance done in schottische cadence. Here is a take-off on the Oklahoma Mixer for Threes.

CHANGING SLEIGHS

FORMATION: Lines of three, man between two women (or woman between two men) all facing LOD around the circle. Man takes outside hands of women. Women join inside hands behind his shoulders.

FOOTWORK: Identical

MUSIC: "Deck the Halls" Lloyd Shaw Recording #4592

- 1-4 Left, slide, left, brush; right, slide, right, brush; walk, -, 2, -; 3, -, 4, -; (Step fwd in LOD on L, slide R to L, step L, brush right; repeat, starting R; four slow walking steps for two measures.)
- 5-6 Left heel, -, toe, -; step, step, step, -; (All step out to L with L heel, hold, back with L toe, hold; W release each other's hands, while M takes 3 steps backward; he pulls women around to face him in 3 steps, L woman turning R-face, R woman L-face.)

7-8 Right heel, -, toe, -; and on you go; (step, step, step,-;) (Repeat the heel and toe step with R feet; then all three take 3 steps FWD. W in RLOD, the M passing between his own ladies to join hands with the next two women, the two women taking hands with them man behind their own, turning into place and joining inside hands behind his shoulders.)

REPEAT AS OFTEN AS DESIRED.

Here is a dance that I'd like to dedicate to my friend Howard Walsh of Ft. Worth, Texas. I call it the...

BIG HAT MAN CONTRA

FORMATION: Alternate Duple: 1,3,5, etc. active and crossed over.

MUSIC: "If I Were A Rich Man," TNT 189

INTRO: — — — — — Active man chase

(Active woman rolls out, left face turn, with active man following (chasing) her, and weaves across the set and below inactives, then around the next inactive gent below. Stop in the center of the set below two couples.)

— — — — — Come up two and cast off
— — — — — Cast in & up with next two below

(After you cast off with original couple below, walk in and turn the next below with the other hand. Then cast up to the original couple below again. Figure 8 pattern.)

— — — — — Make a right hand star above
— — — — — Men drop out, two ladies chain
— — — — — Send them back, flutterwheel
— — — — — Right and left thru
— — — — — Active men chase.

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Speaking Of



Singles

The people running the show for the 32nd National are making special plans for solo dancers next June.

They are billing it as the best program ever planned for single square dancers, which makes sense when you realize that approximately 17 percent of the dancers at the 31st National in Detroit were single.

While there is no designated housing site for solo dancers, they are being encouraged to register at the Ramada Inn-Hurstbourne, Holiday Inn-East or the Sheraton Inn. Housing is on a first-come, first-served basis.

The Ramada Inn-Hurstbourne will be headquarters for the single dancers and a trail-end dance is scheduled there for Wednesday night, June 22, the night before the 32nd National begins.

For more information, write Keith Turner, Vice-Chairman of Solos, at 7315 Switch Bark Rd., Louisville, Ky. 40228. His phone number is (502) 239-1698.

Linear Cycle Round the Global Dancers



An enthusiastic group of square and round dancers just returned from the Costa Del Sol area in Spain. Bob and Dee Barnes and Joe and Carol Prystupa escorted the group. Some went on to Madrid and some to the Canary Islands. Everyone enjoyed dancing to a large audience of spectators from the neighboring countries. The Global Dancers looked beautiful dressed in their outfits and we were proud to be dancing in front of so many smiling faces. We couldn't talk to them because of the language barrier, but they clapped and shook hands. The weather was ideal and we are going back again next September to the same gorgeous hotels. Hope some of you can go along as Spain's food, accommodations, climate, shopping, and hospitality are the greatest.

Carol Prystupa



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EXCUSES
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Christmas Comes Once A Year

"Dear Caller:

You often stress attendance at our weekly service as very important. But I think a person has a right to be excused for the following reasons:

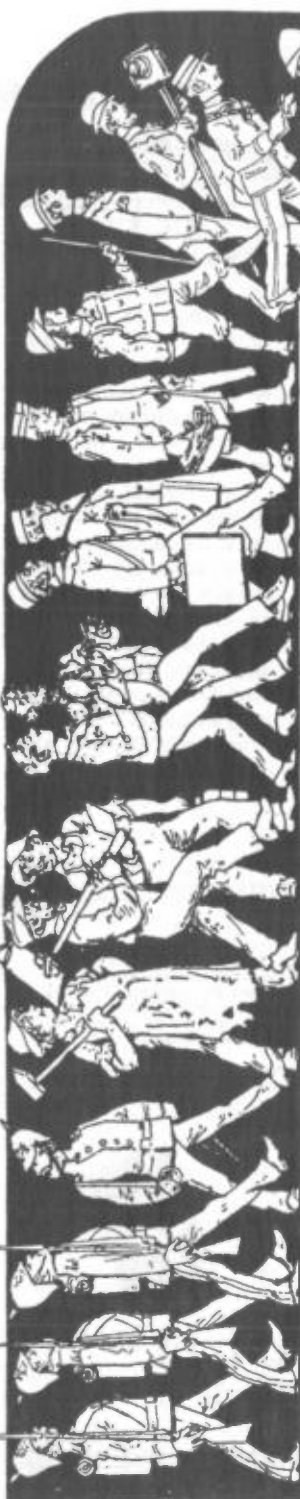
CONFLICTING EVENTS:

Christmas (it comes only once a year)
New Year's (I need to start off the year right)
July 4 (National Holiday)
Labor Day (The Bible commands 1 day of rest)
Memorial Day (1 State Holiday)
School closing (Kids need a break at the end of the year)
School begins (last chance of summer vacation)
Family reunions (Both sides of family)
Out of town games (We support the team)
Tournaments (Golf, tennis, high school, college)
Anniversary (Our second honeymoon)
Sickness (1 for each family member)
Business (A person must make a living)
Vacation (Only 2 weeks but 3 weekends)
Bad weather (Ice, rain, hail, etc.)
Browns and Lions games
Unexpected company (They didn't bring a car)
Dinner was late (not my fault)
House, car repairs
Special on TV (Continuing education)

Total

So, Mr. Caller, that only leaves two weeks a year, the first Friday in April and the third Friday in August until next year.

Are you this kind of "faithful member"? If so, please join our club...and bring a friend!



nas But Gear



Weekly club Friday night as being im-
portant to miss now and then. I think I
have reasons:

.....	1
(rested).....	1
.....	1
(of rest.).....	1
.....	1
(beach).....	1
.....	1
.....	2
(am.).....	5
(college— 1 each).....	4
.....	1
.....	5
.....	3
(s).....	3
.....	5
.....	4
(square dance clothes).....	2
.....	2
.....	3
.....	4
.....	50

to Fridays a year. We will see you in
unless providentially hindered.

A Faithful Club Member

er?" We hope not! See you at the

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CHALLENGE CHATTER

Russ & Nancy Nichols

It has been called to our attention that there is confusion as to who is eligible to attend the National Challenge Convention. National Challenge Convention is open to any qualified C-1, C-2 or C-3 dancer. It has been open since 1978; however, it was sold out in 1979, 1980 and 1981. This year it was moved to Philadelphia and 97 squares attended. In 1983 there will be room for 200 squares at the University of Toledo. All challenge dancers will be welcomed, including C-1 through C-4. There are only two qualifications needed to attend. One is to be an accomplished dancer at a challenge level of your choosing and the other is to preregister with Ed Foote, the convention's business manager. Pre-registration is requested because each hall will be filled on a first come, first served basis.

How many square dancers are there in the United States? If there are six million and if LEGACY's survey is nearly correct, that would mean there are 780,000 advanced dancers and 240,000 challenge dancers in the United States. These figures are based on the LEGACY percentages of 13% advanced and 4% challenge. They were supplied to us by Buzz Gardiner of *Chain Reaction*, who also let us know of a census in Canada taken by the Canadian Square and Round Dance Society, and a survey run by *Canadian Dancers News* which came up with percentages very close to those

in the LEGACY survey. How many dancers do you have in your area? Are there 13% advanced square dancers? Are there 4% challenge square dancers?

This has been our first opportunity to comment on the latest issue of *Zip Coder*, "The Directory." It is very complete and well done. We thought the Mays did an outstanding job with the convention issue. Their theme is "Pacesetter of the Eighties— Serving the Advanced and Challenge Community." They certainly are off to a good start. We wholeheartedly endorse their new format and would encourage every advanced and challenge dancer to subscribe. For those of you who are not familiar with *Zip Coder* or haven't seen the new format, you are in for a real treat!

A December issue would not be complete without wishing each of you a happy holiday season. We have been writing this column for 16 months and your notes and comments have made it a rewarding challenge. We try to make it diverse and interesting, covering all part of the country. As we start 1983, we hope to hear from you about what's happening in your area regarding the advanced and challenge scene. In our area, 1983 looks like another banner year, with hosting both the National Challenge Convention in June and the second American Advanced and Challenge Convention in August. We'll try not to promote the virtues of visiting Toledo in 1983— too much! Happy Holidays!



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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

In answer to many requests, here are some figures employing Advanced Basics for singing calls;

Heads promenade $\frac{1}{2}$, sides square thru
Four hands, swing thru, boys run
Cross over circulate, turn and deal
Right and left thru, corner swing.....

Heads square thru four, sides rollaway
Pass and roll, turn thru, left allemande
Promenade (R-H lady).....

Heads pass the ocean
Ping pong circulate, extend the tag
Mix, left allemande, walk by one
Promenade.....

Heads square thru four, touch a quarter
Scoot and weave, girls trade
Follow your neighbor, corner swing
Promenade.....

Heads lead right and circle to a line
Pass the ocean, hinge a quarter
Scoot and dodge, chase right, boys run
Corner swing.....

Heads square thru four, swing thru
Scoot and slither, couples circulate
Girls trade, wheel and deal
Corner swing.....

Heads square thru four, swing thru
Hinge a quarter, pass and roll
Your neighbor and spread, recycle
Corner swing.....

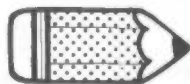
Heads square thru four
Right and left thru, swing thru, boys run
Half tag, pass and roll your neighbor
Left allemande, pass by one
Swing the next and promenade.....

Heads lead right and circle to a line
Curlique, remake the column
Split transfer the column, boys run
Pass thru, wheel and deal, square thru
But on the third hand, Dixie grand
Corner swing.....

Heads lead right and circle to a line
Pass the ocean, out roll circulate
Out roll circulate, turn thru
Swing corner.....

NOTE: No filler has been provided.

REVIEW



A return look at Quarterly Selections: A trend seems to be forming to work the *current* Quarterly Selection and as soon as a new selection has been made, to drop the former one. At dance after dance, we hear only the current QS called, yet when Callerlab members vote, most selections are retained. A case in point is *dixie derby*. On the QS list since the second quarter of 1979, at a number of area festivals this call has not been heard for over two years. No one seems to know the reason for this lack of interest in "older" QS. Perhaps it is because we place the emphasis on Mainstream QS, when those dancers and callers who dance and work at the Mainstream level could care less. What do you think?

Now for a look at that list:

DIXIE DERBY: From facing couples, all do a dixie style to a wave and without stopping, centers trade and spread as

ends fold and step in between the spreaders.

SAMPLE ROUTINES by Ed:

Heads square thru four, slide thru

Dixie derby, chain down the line

Pass thru, wheel and deal

Centers pass thru, left allemande.....

Heads lead right and circle to a line

Right and left thru, swing thru, boys run

Bend the line, reverse flutter wheel

Ladies lead *dixie derby*, cast off $\frac{3}{4}$

Flutter wheel, swing thru

Right and left grand.....

Heads square thru four, slide thru

Reverse dixie derby, boys cross run

Half tag, trade and roll, left allemande...

Additional material can be found in ASD, July 1979, pp48-49.

HINGE AND FLUTTER: From right-hand ocean waves, single hinge, infacers reverse flutter wheel; outfacers do a right face U-turn back to be picked up and finish the reverse flutter. Ends in facing couples. From left-hand waves, all action is done in the opposite direction: single hinge, infacers flutter wheel, outfacers do a left-face U-turn back and finish as in flutter wheel.

SAMPLE ROUTINES by Ed:

Heads lead right and circle to a line

Ocean wave, *hinge and flutter*

Swing thru, right and left grand.....

Heads lead right and circle to a line

Ocean wave, *hinge and flutter*

Dixie derby, wheel and deal

Left allemande.....

Heads pass thru, go round one to a line

Do-sa-do to a wave, *hinge and flutter*

Swing thru, same sex trade

Centers trade, boys trade, star thru

Trade by, pass the ocean

Hinge and flutter, veer right

Girls cross fold, boys trade, peel off

Chain down the line, pass thru

Wheel and deal, zoom and pass thru

Left allemande.....

Additional material can be found in ASD, October 1981, pp. 51-52.

More next month.....

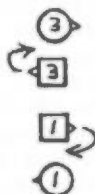
PULPOLLEX

PATCH THE BOYS/GIRLS

Author Unknown

PATCH THE BOYS

All partner hinge



Boys turn back



PATCH THE GIRLS

All partner hinge



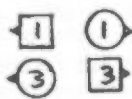
Girls turn back



Right hand wave

Single hinge

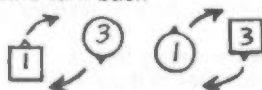
Boys turn back



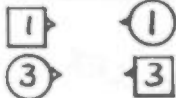
Right hand wave

Single hinge

Girls turn back



American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraldenburg, American Squaredance, PO Box 488, Huron OH 44839.



DEFINITION: From a multitude of formations, active dancers do a single or partner hinge (whichever is applicable) and without stopping, designated dancers do a U-turn back in the direction of their body flow.

Examples from Bill Peters' *Choreo Breakdown*:

Heads square thru four, swing thru
Spin the top, *patch the girls*
Left allemande.....

Heads square thru four, slide thru
Pass the ocean, *patch the girls*
Slide thru, left allemande.....

Heads square thru four, swing thru
Patch the boys, swing thru, recycle
Sweep a quarter, left allemande.....

Heads lead right and circle four to a line
Right and left thru, pass the ocean
Girls trade, *patch the girls*
Right and left thru, flutter wheel
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, girls trade, swing thru
Patch the boys, swing thru, recycle
Left allemande.....

Four ladies chain, heads square thru 4
Ocean wave, *patch the girls*, touch $\frac{1}{4}$
Circulate, boys run, double swing thru
Patch the girls, crosstrail thru
Left allemande.....

Heads square thru four, swing thru
Patch the boys, pass thru, tag the line in
Swing thru, spin the top, *patch the girls*
Pass thru, wheel and deal
Centers pass thru, left allemande.....

PATCH IT UP

A *patch* variation by Bill Davis

From any four dancer wave or line, ends with their adjacent dancers hinge a quarter; those now facing out turn back in direction of their body flow.

SAMPLE CHOREO by Bill:

From any R-H two-faced line, *patch it up* = bend the line.

From any L-H two-faced line, *patch it up* = bend the line and half sashay.

From any wave, *patch it up* = step thru, face in.

From any R-H wave, swing thru, centers run, couples hinge, *patch it up* = zero.

Facing couples pass the ocean, *patch it up* = right and left thru.

EXAMPLES by Bill:

Heads touch a quarter, walk and dodge
Slide thru, pass the ocean, spin the top
Patch it up, right and left grand.....

Heads lead right and veer left
Girls walk and dodge, *patch it up*
Slide thru, swing thru, boys run
Girls walk and dodge, *patch it up*
Spin the top, right and left grand.....

Heads lead right and touch to a wave
Boys run, couples hinge, *patch it up*
Right and left grand.....



TOUCHE*

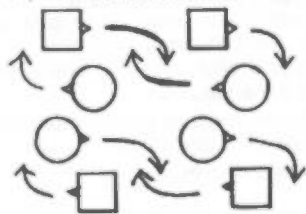
by Dick Bayer

Touche may be done from eight chain thru, parallel ocean waves or parallel two-faced lines. From eight chain thru, all touch $\frac{1}{4}$, then centers slither. From ocean waves, all single hinge, then centers slither. From two-faced lines, all partner hinge, then centers slither. Results in two-faced lines.

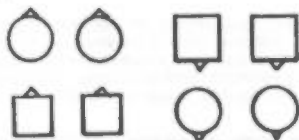
*The name has been used before; see *Choreo Breakdown*, Sept. 1981, p. 1241. The choreo has been used before under the name *extend and turn*; see *Choreo Breakdown*, Feb. 1982, p. 1290.

Parallel ocean waves:

Hinge $\frac{1}{4}$, new centers slither



Result



EXAMPLES from *Square Dance Digest*:

MS: Heads curlique, walk and dodge
Touch, recycle, veer left, *touchè*
Couples circulate, *touchè*, half tag
Centers trade, boys run, pass the ocean
Boys circulate, recycle, left allemande...
Heads square thru, *touchè*
Ferris wheel, boys pass thru, *touchè*
Ferris wheel, star thru, left allemande....
Heads star thru, pass thru, *touchè*
Couples circulate, wheel and deal,
Touchè, tag the line right, ferris wheel
Star thru, left allemande.....

Heads star thru, double pass thru
Centers in, cast off $\frac{3}{4}$, swing thru
Spin the top, *touchè*, half tag
Touchè, couples circulate, *touchè*
Ferris wheel, square thru $\frac{3}{4}$
Left allemande.....
A-2: Heads square thru, touch
In-roll circulate, *touchè*, bend the line
Half breed thru, flutter wheel
Crosstrail thru, left allemande.....
Heads right, circle to a line
Pass thru, partner trade, pass the ocean
Touchè, wheel and deal, *touchè*
Chain down the line, crosstrail thru
Left allemande.....

Sides right and left thru
Heads wheel thru, circle to a line
Pass thru, chase right, *touchè*
Crossfire, triple scoot, boys run, touch
Hinge and flutter, left allemande.....
Heads right, circle to a line, star thru
Touchè, crossover circulate, *touchè*
Centers hinge, 6x2 acey deucey
Flip the diamond, boys run
Couples circulate, chain down the line
Left allemande.....

EXAMPLES by Ed:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, *touchè*
Couples circulate, ferris wheel
Girls swing thru, turn thru, star thru
Couples circulate, wheel and deal
Pass thru, left allemande.....
Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, *touchè*
Girls circulate, wheel and deal, star thru
Girls trade, swing thru, hinge $\frac{1}{4}$
Centers trade, boys run, pass the ocean
Swing thru, same sexes trade
Right and left grand.....
Heads pass the ocean, extend, *touchè*
Wheel and deal, pass to the cener
Swing thru, turn thru

Boys courtesy turn them, pass thru
Bend the line, pass the ocean, swing thru
Right and left grand.....

Heads square thru four, *touchè*,
Touchè, ferris wheel, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, *touchè*, *touchè*
Ferris wheel, swing thru, extend
Swing thru, same sexes trade
Right and left grand.....

Heads lead right and circle to a line
Spin the top, *touchè*, *touchè*
Circulate, bend the line, pass thru
Girls fold, star thru, wheel and deal
Swing thru, same sexes trade
Right and left grand.....

All rollaway, heads lead right, do-sa-do
Ocean wave, hinge $\frac{1}{4}$, trade the wave
Touchè, promenade home.....

From Bill Peters' *Choreo Breakdown*:
Heads lead right and circle to a line
Pass the ocean, *touchè*, wheel and deal
Star thru, circulate, bend the line
Left allemande.....

Heads square thru four, *touchè*
Wheel and deal, *touchè*, wheel and deal
Left allemande.....

Heads square thru four, swing thru
Touchè, bend the line, star thru
Zoom and pass thru, left allemande.....

FIGURES

FIGURES by Ed:

Head ladies chain right, heads lead right
Circle to a line, pass thru, bend the line
Right and left thru, ladies lead
Dixie style to a wave, trade the wave
Recycle, sweep a quarter
Left allemande.....

Heads lead right and circle to a line
Pass thru, bend the line, two ladies chain
Pass thru, half tag, swing thru, boys run
Partner trade, roll, right and left grand...
Four ladies chain $\frac{3}{4}$, now chain across
Heads lead right and circle to a line
Pass thru, half tag, centers trade
Boys run, partner trade, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Four ladies chain $\frac{3}{4}$, side ladies chain
Heads half square thru, slide thru
Reverse flutter wheel, ladies lead
Dixie style to a wave, trade the wave
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande.....

QueST

Quarterly Selection Tips

A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

LINEAR CYCLE

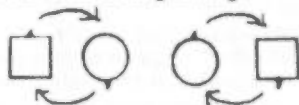
Linear cycle may be done from right or left-hand ocean waves, two-faced lines, lines of four looking out or 3 and 1 lines.

From right-hand waves: all hinge, dancers looking out fold, then all double pass thru and peel right to end in lines of four looking in. Callerlab has suggested that callers call linear cycle only from right and left-hand waves at the mainstream and plus levels of dancing (as a Q S).

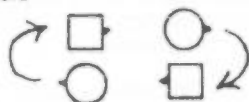
From left hand waves: all hinge, dancers looking out fold left, then all double pass thru, passing left shoulders, and peel left to end in lines of four looking in.

In reality, linear cycle is nothing more than a disguised *recycle and sweep a quarter*. This may help in remembering the call.

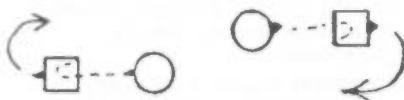
R/H ocean wave single hinge



Girls fold



Double pass thru, peel right



Result



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P.S.: MS/QS
by Howie Shirley

Allemande left and go forward three
Turn back two, turn partner right to a
Wrong way thar, girl on right do-sa-do
Men star $\frac{1}{2}$, turn opposite right
Allemande left new corner, go forward 3
Turn back one, allemande, come back
Promenade home.....

Allemande left and come back
Walk by partner, turn right-hand lady
By the right, turn partner left
With a full turn, turn corner by the right
Come back and turn partner left
Hold on and roll promenade.....

Four ladies chain, all four ladies lead
Dixie style to an ocean wave
Slip the clutch, left allemande.....

Heads rollaway half sashay, pass ocean
Turn thru, do-sa-do, make a wave
Centers cross run, others trade
All eight circulate, girls run now
Boys take 'em and cast off $\frac{3}{4}$
Lines up and back, right and left thru
Ladies lead Dixie style to ocean wave
Boys cross run, scoot back, step thru
Go right and left grand.....

Heads lead right and circle to a line
Pass thru, heads only partner trade
Centers trade, centers run
All eight circulate, swing thru
Turn thru to left allemande.....

Heads crosstrail thru, U-turn back
Star thru, California twirl
Right and left thru, veer left
Couples circulate, ferris wheel
Centers pass thru, pass to the center
Star thru, crosstrail thru to corner
Left allemande.....

Heads touch a quarter, boys run
Swing thru, girls circulate, boys run
Spin the top, right and left thru
Flutterwheel, sweep a quarter, veer left
Tag the line, ladies go left
Gents go right, left allemande.....

Sides pass the ocean, spin the top
With the right hand, cast off $\frac{3}{4}$
Walk and dodge, touch and spin the top
With right hand, cast off $\frac{3}{4}$
Walk and dodge, centers square thru $\frac{3}{4}$
Outsides trade, left allemande.....

Sides touch and spin the top
Take right hands and cast off $\frac{3}{4}$
Walk & dodge, cloverleaf, others touch
Step thru, all pass to center
Centers touch, girls trade, swing thru
Turn thru to a left allemande.....

Note from the above two figures that
spin the top, cast off $\frac{3}{4}$, walk and dodge
is equivalent to *square thru $\frac{3}{4}$.*

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, do a half tag the line
Girls run, tag the line, all face right
Wheel and deal, pass thru, trade by
Pass thru, trade by, pass thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, star thru, pass thru
Wheel and deal, centers pass thru
Star thru, pass thru, partner trade
And roll, touch, scootback
Square thru $\frac{3}{4}$ to left allemande.....

Sides lead to the right, do-sa-do
Swing thru, girls fold, peel off
Couples circulate, as couples
Walk and dodge, all California twirl
Center 4 square thru, others allemande
Everyone go right and left grand.....



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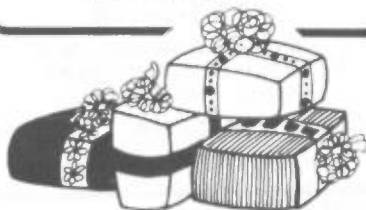
GREG EDISON
Gladstone, Mo.



JIM MORRIS
Las Cruces, N.M.

**SINCERE THANKS TO ALL YOU GREAT CALLERS FOR USING
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DANDY IDEA



Instead of exchanging small gifts at their Christmas party as has been the custom, Trillium Twirlers of Hamilton, Ontario, decided to help someone in the community these past two years.

At the Christmas party (and on dance nights immediately prior to it), dancers pinned envelopes with cash donations on the tree. No dance fees were paid that night. Over \$500. was collected each year.

Each year a handcycle was purchased



through a local Rotary Club from the manufacturer in Colorado. The first recipient, Robbie Walmsley, is pictured on the cycle, which is propelled by the use of his arms only. Braking is done by reversing cranks, as on an ordinary bike. Having this bike has enabled Robbie to get out of his apartment and travel around the city, sometimes as far as 16 miles.

Gerry & Marg Johnston
Hamilton, Ontario

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Tuesday	At Sea	—	—
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Thursday	Juneau	8:00 AM	1:00 PM
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People



According to **Aloise Sandefer**, of Warner Robins, Georgia, there's a young caller (above) named **Steve Sharpe**, nineteen years old, who has already graduated his fourth class (eight squares) into the square dance world, and made a hit with the ladies by presenting each with a long stem red silk rose. A caller for two clubs, a member of Georgia Callers, he gives caller **Jim Tyler** of Macon credit for getting him started.

Speaking of callers, **Chester Hand** of Elizabethton, Tennessee has brought to square dancing a new dimension—puppetry. It all started about two years ago when he won first place at an amateur night event. When caller **Gordon** and **Edna Blaum** of Miami called at Andy's Trout Farm in Dillard, Georgia, **Chester** was there to entertain; then again with caller **Don Wiley** in Boone, North Carolina. Behind the scenes, working the puppets, is **Chester's** wife, **Anita**.



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1983 Edition Available in March, 1983

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The characters **Chester** and **Anita** carry into the square dance halls (also into churches, shopping centers and resorts) are making a hit in four states, and wider exposure is on the horizon.

At every National Convention, one of the highlights is the Fashion Show, and Detroit, last June, provided a good one. Demonstrating the wide, wide world of square dancing, the Republic of China was represented by **Mark** and **Joan Chang** of Taiwan.



We thank **Jerry Mennenga** for the photo of the **Changs**.

Long time square dance caller in the Honolulu area, **Buddy Weaver** has moved from Oahu to the big island of Hawaii. **Buddy** was very active in the square dance activity in Hawaii for many years, he was also the third generation caller for the Hayseeds club. An Aloha dance was given for **Buddy** and his wife **Debra** recently, with **Buddy** and **Lee Schmidt** calling. The **Susans** and **Ace Mark** with **Kay Mitsuda** did the cueing. Dancers wishing information about dancing in Hawaii are invited to write to **Buddy Weaver**, Post Office Box 4844, Hilo Hawaii 96720.

Howard ("O-Be") O'Brien suffered a severe stroke, and is recovering satisfactorily with his wife **Dorine** in Dubuque. They are well known for round dance leadership both in Iowa and in Mesa, Arizona.

Caller **Zenous Morgan** of the Chicago area recently returned home from the hospital and is doing well after heart surgery.

Leona Weiler, wife of caller **Charles Weiler**, also of the Chicago area, has been quite ill, and the **Weilers** will soon

Continued on Page 82



CHINESE NEW YEAR'S DANCE

The Checkmates Square Dance Club of La Habra, California will host their Annual Chinese New Year's Dance on Saturday February 26, 1983. Because of the Chinese meal, this is always a pre-sale only dance. No tickets will be sold after February 12. The caller will be Dave Rensberger with rounds by Vivian Gardner, ROM 7:30 p.m. Always the many Chinese decorations including a real Jinrikisha (Ricksha) create a fun evening. The dance will be at Sonora High School, 401 S. Palm, La Habra. For more information, please write to Tom Again,

1704 Baronette Pl., Fullerton, California 92633.

CONNECTICUT FESTIVAL

The 16th Conn. S&R/D Festival will be held in Bloomfield on Sunday, March 20, from 2-9:30 p.m. Dancing will range from basics to challenge rounds, with ten halls, 40 callers and 20 cuers. The festival will be highlighted by a celebrity hour with a grand march and progressive squares. Included are exhibitors, refreshments and free busing between halls. The festival is co-sponsored by Conn. Callers Association, Conn. Assoc. of R/D Teachers, Conn. Assoc. of S/D Clubs and the Conn. S/D Calendar Assoc. Ribbons are available from all Conn. clubs; information from Russ Moorhouse, PO Box 437, East Windsor CT 06088.

JEKYLL ISLAND JAMBOREE

The staff of the Jamboree wishes to thank the dancers, callers, publishers and record dealers for their cooperation in making the Jamboree one of the most successful in history. A great group attended this year and the weather was perfect. Next year's Jamboree will be Aug. 18-21, at the Aquarama, Jekyll

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Island, Georgia, with Bob Bennett and Rod Blaylock calling and the Martins on rounds.

CALIFORNIA SPECIALS

The Single Swingers of Riverside are having a New Year's Eve Class Jubilee with Mark Clausang at Mission School, Redlands. Write to Wayne Laughlin, PO Box 55490, Riverside CA 92517.

"Let's Dance So Our Children Can Walk," a benefit dance sponsored by the Elks Square 888's, will be held January 9 at the Elks Lodge, Long Beach. Callers are Bronc Wise, Bill Martin, Bob Gambell and Johnnie Scott, with rounds by Carl and Estelle Cartmill and Jan Barito. Call 213-423-6837.

The new dancers' Halfway Hoedown will be Sunday, January 23, 1:30-5:30 at the Pavilion-Sunrise Plaza, Palm Springs. Callers for this "square up to fight arthritis" are Osa Mathews, Dale Dockery, Don Farnsworth, Bill Finkle, Dorothy Ganger, Bud Garrett, Norm Graham, Wayne West, Caville Hutschens, Johnnie Scott and George Stanley, with rounds by Ken Yearwood. Write for info to Arthritis Foundation, 631 Oleander Rd., Palm Springs CA 92264.

Cleo Shore

CHOREOGRAPHY RATINGS by Dave Fleck

SQUARE DANCE: 61-125

Jukebox Argument	Epic 14-02172	P1-60/0=60A
Good Time Loving Man	Epic 14-02614	P2-70/10=80
Lonesome Again	Grenn 14035	P2-81/0=81
Keep Smiling #2	Decca 32034	P1-89/0=89
So Fine	MCA 52065	P2-71/25=96A
Darling, You're the Reason	Grenn	P2-97/0=97
I Need Someone	Col 18-02197	P2-82/15=97A
Gonna Fence You In	Grenn 17017	P2-98/0=98
Ain't No Money	Col 18-02937	P2-98/0=98A
Love Makin' Night	MCA 51199	P2-103/0=103A
Waltz of Love	Belco 304	P2-106/0=106
Coca Cola Cowboy #2	Belco 304	P2-111/0=111
Around My Heart	RCA PB13039	P2-82/35=117A
Swing of the Road	Hi-Hat BB007	P2-118/0=118A
A Taste of the Wind	MCA 52076	P2-121/0=121

EASY INTERMEDIATE: 126-175

Husbands and Wives	WB549825	P2-141/0=141A
You're Playing Hard to Forget	Elek E47469A	P3-137/5=142
Hush	A&M85965	P2-117/25=142
Make A Move On Me	MCA 52000	P2-128/15=143A
It Happens Every Time	RCA PB12342	P2-149/5=153
Never Be Anyone But You	Sil SXw076	P2-129/25=154
Today	Col 12-022081	P2-162/0=162
Deep Purple	Grenn 17008	P2-143/255168A
It Happened In Hawaii	MCA60022	P2-134/35=169A
Don't Worry Baby	Col 1802859	P2-140/30=170

INTERMEDIATE: 176-250

Invitation to Love	HTR505	P2-153/25=178
It Should Have Been Easy	Cap A5083	P3-162/25=187A
Melody Of Love	Cap SL6108	P3-189/0=189
I Love My Life A Night	RCA PB12264	P3-170/35=205
Sweetheart of the Year	Col HOF 13-33167	P2-181/25=206

HIGH INTERMEDIATE: 251-299

Matilda	Timrk 915A	P4-228/25=253
A Pennv Thought	Hctr H660	P4-235/25=260

Continued on Page 72



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- L8-9 ON THE ROAD AGAIN, Johnnie
L8-13 14 KARAT MIND, Johnnie
L8-14 MY JOURNEY GETS SWEETER, Johnnie
LE-1 I'M A LITTLE MAN, Tex
L8-2 STUART'S DOLLY/CLOG
L8-5 BLANKET ON THE GROUND, Johnnie
L8-6 TIL THE END OF THE WORLD, Marvin
L8-10 DANCIN DOLLY/H.O.T. HIGHROAD
L8-11 U-HIH/CLOG U-HUH
L8-12 AWRIGHT/AWRIGHT II



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Lucky and Connie Shotwell of Southgate, Michigan, have been involved in the Square Dance Movement for 11 years. They started dancing in 1971, after being introduced to square dancing at a campout. They have been avid campers for about 16 years.

They are both involved in round dancing also, with Connie teaching and cueing rounds whenever Lucky is calling. They are at present time round dance chairmen for Michigan Square Dance Leaders Association. They have been active in Michigan Square Dance Leaders since 1976, having served on numerous committees, and were chairmen of the 1979 Summer Workshop.

Lucky is a retired automobile sales manager from a local Chevrolet dealership, and is now calling almost full time.

Connie is still employed as a banking officer and branch manager for National Bank of Detroit.

Lucky has been calling since 1975. He



conducts at least one and sometimes two beginner classes per year. He also calls for one Plus level club and one M/S, Q/S club as well as numerous guest engagements. He also does approximately 75 one-nighter or fun level dances per year, and is a member of Callerlab.

Lucky and Connie put together a tour and caravan of campers to the 1980 National Convention in Memphis, also took a square dance tour to Hawaii during 1982, and served on the camping panel at the 1982 National Convention in Detroit.

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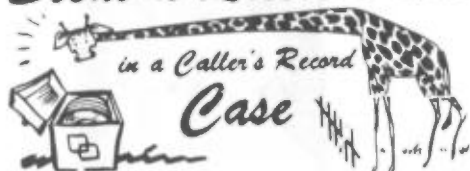
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Kevin Bersing has been calling for 16 years, since he was 15, starting out in Boston. He has called in 17 states and Canada. Until recently he was in the US Air Force, stationed near St. Louis. He now lives in St. Louis with his wife, Maureen, and one child, another Kevin, 22 months old and on his way to becoming a caller. He works as a data processor in an area hospital and calls for many clubs in a wide area, but not one in particular.

Kevin recently made his first record on the Quadrille label and hopes it will be the first of many.

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LEAD ME— IDTA 36

Choreography by Bill & Gennie Hudson

Pretty music and a smooth, easy-intermediate waltz that goes three times through.

CECELIA— Blue Star 2181

Choreography by Joe & Ann Roehling

Easy two-step to the familiar tune.

FLIPPO'S HONEY MIXER— Blue Star 2181

Choreography by Marshall Flippo

Dedicated to Necca Flippo, this has good music and a nice, 16-measure mixer that repeats six times.

ACE IN THE HOLE— Hi-Hat 951

Choreography by Ray & Exie Vanvactor

Good music and a nice, easy two-step. This is a new dance to a previous release.

MISTAKES— MCA 52097

Choreography by George & Johnnie Eddins

Good music with a Don Williams vocal; a nice, easy-intermediate two-step/cha cha.

WHATEVER— Mercury 76162

Choreography by Gail Temple & Fred Jabour

Catchy music with a Statler Bros. vocal; easy-intermediate two-step that fits well with sand steps and chugs.

CRAZY MIXED UP WORLD— Oakridge 5329

Choreography by Jim & Janet Green

Country music with a strong vocal by Karon Huff; a comfortable, easy-intermediate waltz.

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DIXIE DAISY

Flip Side

SQUARE REVIEWS

by John Swindle

Merry Christmas! 21 records the producers gave our review dancers to dance this month. From the Prairie Stable comes a new label, Ocean Records. We also have a newcomer, Rawhide Records. We welcome these new labels. As we say goodbye to 1982, we look forward to a new year. Key change in the ending: We hope all of our square dance friends have the happiest of holidays. Season's greetings from my wife, Gail, son, Barry, and all of our review dancers!

I THINK ABOUT YOUR LOVE—ESP 203

Callers: Elmer Sheffield Jr. & Paul Marcum

Junior and Paul team up on this popular CW number and give dancers a very nice sound. One caller can work with this song very effectively, and it's super for two or more. A nice beat, good instrumental and smooth-flowing figure are all combined to make this an outstanding flip singing call. **FIGURE:** Heads promenade half, lead right, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, slide thru, square thru three, swing, promenade.

SPEAK SOFTLY (You're Talking to My Heart)—ESP 112, Caller: Elmer Sheffield Jr.

This is another well-done, good sounding, crowd-pleasing CW hit gone square dancing. Junior's figure is simple but well metered and relaxing. A good lively beat made this fun to dance. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, ferris wheel, center two California twirl, swing, promenade.

GONNA TAKE MY ANGEL OUT TONIGHT—Desert 2

Caller: Jim Davis

Wow! What more can we say! This instrumental is just full of some really hot sounds. Some "real tough licks" from the guitar really make this instrumental. Jim's figure is well-timed and Jim has vocal accompaniment on his tag lines. **FIGURE:** Heads square thru, do-sa-do, make a wave, ladies trade, swing thru, boys run, wheel and deal, right and left thru, touch a quarter, split circulate, swing, promenade.

HIGHWAYS RUN FOREVER—Blue Star 2178

Caller: Nate Bliss

Key: D

Nate gave us an interesting figure, with a well done instrumental, to dance. The good solid beat was easy to find and follow. **FIGURE:** Heads square thru, swing thru, boys run, bend the line,

do-sa-do, fan the top, swing thru, boys trade, turn thru, left allemande, promenade.

LONELY HEART IN TOWN—Rawhide 102

Caller: Doug Sanders

This new label has a lot going for it with this, one of its first releases. Well-mixed instrumental with a good beat made this a pleasant record to dance. Watch for this label at your record dealer's; we believe you will be well pleased with the sound. Doug does a fine job on the flip. **FIGURE:** Heads square thru four, do-sa-do, touch a quarter, walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing corner, promenade.

PICK UP THE TEMPO—Blue Star 2179

Caller: Vernon Jones

Key: G

Good hot licks on the piano and guitar make this a good sounding instrumental. There is a melody, but one we've not familiar with. Vernon does a nice job on the flip. One could listen to him and have very little trouble adapting to this release. **FIGURE:** Heads promenade half, square thru, pass the ocean, recycle, sweep a quarter, square thru three, trade by, swing, promenade.

LOVE'S FOUND YOU AND ME—Desert 5

Caller: Troy Ray

This release has a nice, smooth, flowing rhythm—a real relaxer. Nothing fancy about Troy's figure except the good feeling and nice timing. **FIGURE:** Heads square thru, split the outside, round one to a line, box the gnat, right and left thru, square thru three, partner tag, left allemande, swing, promenade.

TAKE ADVANTAGE OF ME—Blue Star 2176

Caller: Lem Gravelle

Key: C

A beat that's hard to miss made this tune an easy one to follow as our dancers moved about the floor. A simple figure, enjoyed by our dancers, was well done on the flip by Lem. **FIGURE:** Heads promenade half, sides square thru, right and left thru, eight chain six, swing, promenade.

SMALL SMALL WORLD—Prairie 1058

Caller: Renny Mann

A nice, easy-paced singing call with a figure by Rennie for plus dancers, that can be changed for use at mainstream dances and even class level. Renny does a super job on the flip with some fine yodeling. **FIGURE:** Heads promenade half, square thru, right and left thru, veer to the left, couples circulate, crossfire, walk and dodge, partner trade, swing, promenade.

MIDNIGHT FLYER—Blue Star 2177

Caller: Jon Jones

Key: C

You can almost hear the midnight flyer moving down the track in this instrumental, a peppy number that moves right along. We were disappointed that the train whistle Jon had on his side was missing on the flip. **FIGURE:** Heads promenade half, square thru, right and left thru, slide thru, square thru, trade by, swing, promenade.

**THAT'S THE WAY THE GIRLS ARE IN TEXAS—
Desert 4; Caller: Art Tangen**

Instrumentally, this release sounds like a march with the drumbeat used. It is a good danceable beat and Art's figure works well. He has vocal accompaniment on his tag lines, but the flip is clean. FIGURE: Heads square thru, right and left thru, rollaway, swing thru, recycle, veer left, ferris wheel, pass thru, swing, promenade.

I'M ALREADY BLUE— Mountain 20

Caller: Eddie Millan

We were impressed with the way Eddie set us up for the ferris wheel in both figures. This instrumental has a good strong drum beat. FIGURE: Heads go right and left thru, square thru, touch a quarter, girls fold, double pass thru, face right, ladies trade, ferris wheel, square thru three, swing, promenade. ALTERNATE: Heads square thru, swing thru, boys run, tag the line, face right, boys hinge, diamond circulate, girls hinge, ferris wheel, pass thru, swing, promenade.

JAILHOUSE ROCK— Blue Star 2180

Caller: Rocky Strickland

Rocky does a nice job calling this old rock number, with a good danceable beat. Some callers may have a little trouble working with this, but those who master it will have a crowd-pleaser in their record case. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing, promenade.

**THE SWEETEST THING I'VE EVER KNOWN—
Mountain 21; Caller: Tom Trainor**

A nice, sweet love song is what we have in this singing call. The beat is there, but is not one of the easier ones to follow. Tom's figure was different and worked well. It is right hand lady progressive. FIGURE: Heads promenade half, square thru, right and left thru, right hand star, one full turn, girls turn back, swing, promenade.

LIGHT ON THE HILL— Lore 1204

Caller: Owen Klibbe

Key: D

The man at the keys is just running all over the place in this instrumental— really sounds great. Owen's figure works well. All in all, this is a fine singing call, but our review dancers didn't really care for the morbid ending. FIGURE: Heads promenade half, right and left thru, square thru, right and left thru, curlique, split circulate, boys run, reverse the flutter, promenade.

I'M BEGINNING TO FORGET YOU— Lazy Eight 15

Caller: Marvin Boatwright

This instrumental has a good beat and dances well. This record grows on you. The more you listen, the better it sounds. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, touch a quarter, scoot back, swing, promenade.

Continued on Page 82

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- Spin the ...
- Traditional Christmas decoration
- "To His Own"
- Stir
- Male sheep
- Steal a banner
- Square up (2 wds.)
- Persian fairies
- Meadows
- After-dance snack
- After-party item
- Swing your
- Sell to bidders (Abbr.)
- Christmas gift items
- Letters used in tic-tac-toe
- Printing need
- Indian home
- "... A Small World"
- Direction (Abbr.)
- Underwater sonic beam
- FuTuRe, Inc. (Abbr.)
- -O
- As as a whistle
- Refreshment need
- All up
- Wrongful act (law)
- Silver
- Coal carrier
- Desires
- "Deeper the Ocean"
- Go around ...

DOWN

- ... the line
- Poem
- S/D Party might include this
- Special refreshments
- Disgusted exclamation
- Printers' measures
- Plural ending
- Buils
- Young Koslowski caller
- 102 (Roman)
- Opposite of sds.
- Mailed
- "After They've Seen"
- Lion
- Nicholas
- Radio dial
- "Way Down Yonder in the
- Patch"
- Spare
- "Old The Bow"
- S/D males
- Keepsake
- #R (2 words)
- back (pl.)
- Swat the
- Decorate the hall
- Make butter
- Shade for dress
- Pig's pad
- American writer
- Orb (Abbr.)
- Age
- Ike (Abbr.)
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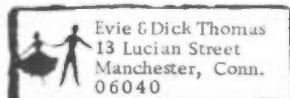
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Crossfire
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Explode the wave

Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Load the boat
Peel the top

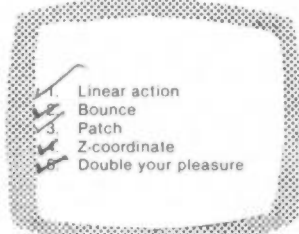
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears
Teacup chain

$\frac{3}{4}$ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

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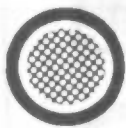
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4. Feelin'
5. My Love
6. Continental Goodnight
7. Dream Awhile
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7. Roadhouse Blues (Easterday)
8. Kiss Me Honey (Rother)

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2. Pop Goes The Movies (Raye)
3. Lazy Sugarfoot (Procter)
4. The Girl In My Arms (Agler)
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UNDERLINING

THE CALLER NOTE SERVICES

Toronto and District Notes chose "Mission Bell Waltz" as ROM. An insight on sight calling was submitted by John Charman. The workshop presentation consisted of some *split load the boat* material submitted by Lloyd Priest:

Heads lead right and circle to a line
Pass thru, tag line in, ends load the boat
Extend, split circulate, boys circulate
Girls trade, boys run, couples circulate
Wheel and deal.....(Zero box)

News 'N Notes from Connecticut presents a "Choreo Commentary" by Art Springer, a "check-list for first-niters:"

1. Dust off the old "patience" hat. It got a lot of use last year.
2. Get out your best smile and most enthusiastic personality. Dancers react to the way you project your image.
3. If you are not a club-sponsored class, do you have "square angels" to assist?
4. All trouble areas in teaching you had last year are corrected? Bet you have some new ones this year.
5. Have plenty of printed handouts and material. With as much teaching as we have to do now, it's good for dancers to read about the activity and what they're learning.

6. Are we doing our part in keeping "fun and fellowship" not only in our classes but in this whole activity?

7. Last, but most important, do you have plans for the dancers after graduation? This is your most important area. We must provide post-graduate workshops to build dancers' confidence and dancing ability. If we do this we can eliminate one of our biggest dropout areas.

One new experimental that is very adaptable to all levels of dance is *sparkle*— the dancers really shine to this one.

Gene Trimmer in **Mainstream Flow** comments: Dance by Definition (DBD) and Teach by Definition (TBD) when properly employed will give dancers an insight into the possibilities available with our current MS program. Before this can be accomplished it is necessary for callers to understand what happens with a particular call so they can use it freely. Formation awareness with each call is a must if we are to successfully use the basics by definition.

Figuring by Barry Wonson presents some creative choreography, using *square thru* from lines, with the ends

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working around the outside perimeter and the centers on the inside track:

Heads flutterwheel, rollaway, lead right
And circle to a line (ladies break)

Girls left square thru outside

Boys square thru $\frac{3}{4}$ inside, L.A.....

Heads rollaway, circle left

Four boys square thru, split two

Around one to a line, boys square thru

Outside, girls square thru inside

Tap him on the shoulder, swing, prom.....

S/D Callers Association of So. Cal.

Notes includes some gimmick figures:

Four ladies chain, heads right & left thru

Rollaway half sashay, turn thru

Cloverleaf, sides pass thru, split two

Around one, into the middle, turn thru

Left allemande.....

Head men face corners, box the gnat

Girls square thru, slide thru, promenade

Heads wheel around, star thru, dive thru

Square thru $\frac{1}{4}$, left allemande.....

Bill Davis in **SCVSDCA Notes** explores
*double your pleasure, cross double your
pleasure, track to a diamond, zing, linear
action, roller coast, the hourglass, grand*

spin, and fan the top.

John and Evelyn Strong in **SDDS** take
a look at *turn and deal, pass and roll
your neighbor, touch a column, expand
the column*, and all the current Callerlab
Quarterly Selections. Lots of good cho-
reography is offered, such as this figure:

Heads right, circle to a line

Pass thru, partner trade, pass thru

Wheel and deal, zing, star thru, zing

Touch a quarter, track to a diamond

Flip the diamond, recycle, veer left

Couples circulate, chain down the line

Pass thru, partner trade and roll

Right and left grand.....

FRONT LINE COVERAGE

Our cover artist is unknown, but an
artist at the *Post Intelligencer* created it
for the recent mammoth square dance
promotional campaign that blanketed
the Seattle, Washington area, sent to us
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The wreath surrounding the round/
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—Lou Younkin

**WHAT'S A NATIONAL CONVENTION?
THAT DEPENDS ON WHERE YOU ARE**

All right, class, listen up. We're going through this just once, and we may have a pop quiz.

The topic is this: What Is a Square Dance Convention? There are two answers (no, not true or false). One, if you're a visitor, a national square dance convention is a lot of fun. Two, if you're the home team, it's a lot of work.

The 32nd National from June 23 to June 25, 1983, will be the third for Louisville, so you can say we have experience. At the moment, we have more than 2,000 people working to make your stay as enjoyable as possible, and by the time the flowers come out again 32nd National chairmen Russ and Roberta Carty expect to have approximately 5,000 people on the job.

So much for unemployment. The pay isn't very good, of course, \$0.00 an hour with time-and-a-half for overtime, but we'll have to admit that it's satisfying work.

A national convention is for all levels of square and round dancing, contra and clogging. It is exhibition dancing, educational seminars, clinics, panels and workshops. It is a "Showcase of Ideas," where organizations and clubs may display their publications and ideas for improving square dancing. It is exhibitors booths catering to the needs of square dancers and it is dancing in the



streets, on a riverboat and in many of the hotels and motels which will have special dances. It is trail dances for travelers on their way to and from Louisville, and it is a fashion show, an extravaganza featuring square-dancer models and their escorts from around the world. It is touring Louisville and the vicinity.

And it is eating. The restaurant people in Louisville have been warned that square dancers don't like to eat, they /ove to eat. We may go to the stockyards and tell them to keep some cattle on standby. Having 40,000 square dancers together at one time could pull a real dent in the bovine population.

**SOUTH OF NORTH OR NORTH OF SOUTH,
LOUISVILLE WILL BE HOSPITABLE!**

All right, we'll admit it. Louisville has a problem. Geographically speaking, we don't know whether we're on the north end of the South or the south end of the North. It probably depends on which direction you're going. Or which direction you're coming from.

But we've had this problem for more than 100 years. During the Civil War, Kentucky, hedging all bets, was on both sides.

Come next June 23-25, though, when the 32nd National Square Dance Convention* is held in Louisville, we'll be Southern. As in Southern Hospitality. We're planning to lay a lot of that good ol' Southern Hospitality on you.

For instance, hospitality rooms will be provided at the Kentucky Fair and Exposition Center for various types of dancers, plus those from overseas, for callers/cuers/instructors, convention workers and the press.

Also, tables will be set up at as many hotels and motels as we can man (and woman) to help our visitors get around without winding up in Indianapolis, which is about 100 miles away and where the national convention won't be held until 1986. The folks at the tables will be on duty from 10 a.m. to 6 p.m. (we'll be on Eastern Daylight Time, in case you're wondering) from Monday through Thursday of convention week.

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FEEDBACK

In the September '82 issue, Karl Edwards wrote of a caller's dream, asking what could be done to make this dream come true.

I'm happy to say his dream is already a reality. It's called the Schoharie Valley Hayshakers Square Dance Club. It's in New York State, 30 miles southwest of the capitol at Albany, off I-88 at the Schoharie-Central Bridge Exit.

Example: At September's first fun night for the new class, from 10 to 12 angel couples were there a full hour before starting time to set up and welcome the new arrivals. Literature and flyers explaining all about square dancing and classes were handed out. At dance time five squares of angels make it easier for over a dozen student couples as well as for the caller. This club is made up of mostly farm and small town people. Some had just finished chores, showered, changed and rushed down to help. A few grabbed only a bite on the way out the door; no time for supper.

When the music started, there was a complete silence! No background noise. Why? Because *all* were dancing and splitting up, so all the newer couples would have angel couples opposite them. Did you ever call a fun night with 20 couples in the background yapping loudly above the music. This is a caller's *nightmare* at many clubs.

The club tries hard not to lose a single beginner couple. Any couple can come back the second year free of charge if we fail to get them into square dancing, if we cannot teach them properly. So far, we're battling 1000 on the new students graduating. Why? Fun and in depth instruction. If you can't dance correctly, you won't have much fun. Fun comes with being a good dancer, a good sport and really trying. We graduate in April but I'm happy to say, the workshops never end.

In the summer the club dances at fairs, shopping centers, college seminars, craft fairs, heart and cancer benefits— anything at all to promote interest in square dancing. This past sum-

mer we did a total of eight demonstrations and always had between four and eight squares show up. At the largest fair in our area, a trophy to the club with the most members present was awarded. You're right! The Hayshakers won it. This out of 35 clubs represented and a total of 120 couples dancing. Our annual dinner dance had 42 couples present. For dessert we had a duck badge dance in the restaurant-motel pool.

Applause!! Most members are farm folk with large tough hands but gentle hearts, they know how to make their caller or guest caller feel good. I've stressed to the club over and over again; even if the caller is bad, applaud anyway. It's only proper. When the dance is over, all the couples go up and thank the caller whether he won or lost the dance, makes no difference. Let him or her go home happy!

Let's not forget caller's equipment. There's already four or five gents before the dance and after the dance ready and willing to help carry in or out.

Our club is known throughout the capitol district area as a fun club and it surely is. We're one of the few clubs that have an amateur callers night where anybody not a pro can try. Last year we had 14 come up and all were stupendous. There's another reason the club is great. We cry and try together. Problems we iron out in an impartial, best for all concerned atmosphere. Trying together means we all work hard to make something a success, no excuses! They also look on me not as their caller, but as a friend, also.

Most of the club stays right till the end of a dance. As long as one guest couple remains to the end, so does the club. We owe it to them. As I said before, it's only good manners.

We will not tolerate a caller who calls out of the advertised club level which is Mainstream Plus the quarterly selections. Workshopping a call during a tip is perfectly OK, regardless of level. When the level is not held, nothing is said other than a reminder from an officer of the club. The end result is that he or she will not be booked back again. Workshopping a call in a workshop tip is only fair to our dancers. At intermission, which is a half hour long, we do have a plus tip while the mainstreamers are served refreshments. This helps to keep

Continued on Page 83

FLIP SIDE, Continued

PALOMA BLANCA— Ocean 1

Caller: Jerry Barnes

This instrumental has a good danceable beat. The instrumental side has vocal assistance on the tag lines and the *grand square* in the opener, middle break and closer. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru three, swing, promenade.

MOUNTAIN OF LOVE— Rawhide 103

Caller: Dick Waibel

This singing cali tune was quite popular in the late fifties and early sixties. It has a good danceable beat and a well done instrumental. FIGURE: Heads promenade half, square thru, swing thru, boys run, couples circulate, half tag, scoot back, swing, left allemande, promenade.

ALL I'M MISSING IS YOU— Lore 1205

Caller: Bob Graham

Key: A

The rhythm and beat are there. This instrumental is "jivy" sounding and moves right along. Bob's figure works but has a slight pause. FIGURE: Heads touch a quarter, walk and dodge, circle four, break to a line, pass thru, chase right, boys run, slide thru, square thru three, swing, left allemande, promenade.

YOU'RE SINGING OUR LOVE SONG— Bee Sharp

120; Caller: Mal Minshall

Key: G

The instrumental on this recording is clean, but the called side, though danceable, lacks studio quality. Mal does a nice job with his figure and calling. FIGURE: Heads promenade half, pass the ocean, double swing thru, extend, swing thru, boys run, ferris wheel, square thru three, swing, promenade.

PEOPLE, Continued

be traveling as a health aid for her.

Betty and Larry Cressler of Phoenix, Arizona wrote recently to praise the segment on the TV show *Hour Magazine* about the Detroit National Convention, hosted by TV personality Gary Collins recently. It was nationally syndicated, and received by the Cresslers locally on KPNX-TV. It included interviews with the Bill Ulbrichts of Louisville, overseas dancers, views of general dancing, vendors, exhibitions, and campers.

New owner-editor of *Follow the Sun* area S/D publication is Irene Klein.



Bob Vinyard

253 W. Covered Bridge Ct.
Fenton MO 63026
(314) 343-5465



NEW RELEASES:

JP504 UPTOWN/DOWNTOWN (Hoedown)

JP111 NEVERTHELESS— Bob

JP211 FIGHTIN' SIDE OF ME— Joe

JP108 MATADOR— Bob

JP208 FRIDAY NIGHT BLUES— Joe

BOB:

JP109 SEE YOU IN MY DREAMS

JP108 MATADOR

JP107 SHE BELIEVES IN ME

JP106 HEARTBREAK MOUNTAIN

JP105 I DON'T KNOW WHY

JP104 SOMEONE IS LOOKING

JP103 SELFISH

JP102 RHYTHM OF RAIN

JP101 BLUE MOON OF KENTUCKY

JP401 TENNESSEE SUNSHINE
(with Joe)

HOEDOWNS:

JP501 JOPAT/JOLEE

JP502 COUNTRY CAT/CITY SLICKER
(Both excellent for clogging)

JP503 SUNSHINE/MOONSHINE

ROUNDS:

JP301 ALL OF ME— Loehrs

JP302 NO LOVE AT ALL— Loehrs



Joe Porritt

1616 Gardiner Lane Suite 202
Louisville KY 40205
(502) 459-2455

JOE:

JP209 COUNTRY WASN'T COOL

HP208 FRIDAY NIGHT BLUES

JP207 LOVE HAS MADE A WOMAN
OUT OF YOU

JP206 I FEEL BETTER ALL OVER

JP205 I DON'T DRINK FROM THE RIVER

JP204 GONNA HAVE A BALL

JP203 ALL AT ONCE IT'S FOREVER

JP202 TULSA TIME

JP201 WHEN YOU SAY LOVE

JP1977 ALL I EVER NEED IS YOU

JP402 FOUR IN THE MORNING
(with Bob)

Joe— Booking New England area
September 1983 & 1984



BRAND NEW ON HI-HAT

HH5051 TEXAS FIDDLE SONG by Tom Perry

BRAND NEW ON BLUE RIBBON(R/D & Mixer)

BR1003 CHRISTMAS CITY WALTZ by Gloria Roth

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CURRENT RELEASES ON HI-HAT

HH5050 GIMME THREE STEPS by Bronc Wise

HH5049 WHEN YOU FALL IN LOVE by Ernie Kinney

HH5048 HONKY-TONK NIGHT ON BROADWAY by Ernie

HH5047 MY FAVORITE MEMORY by Tom Perry

PRODUCER: Ernie Kinney Enterprises, 3925 N. Tollhouse Rd., Fresno CA 93726

DISTRIBUTORS: Corsair-Continental Corp., Box 644, Pomona CA 91769

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Jim's Record Shop, 1138 Mosby Rd., Memphis TN 38116

FEEDBACK, Continued

the lines shorter. So far it's worked out well. We also have regular plus dances for the more advanced couples.

Have you ever seen a guest couple sitting on the sidelines looking lost? I've seen one club couple get two more members, go over and square up. Have you ever seen two or more guest couples on the floor with no one left to finish the square? Club couples will join them from an all club member square. You think the other three will sit down. They simply dance three couples and have a whale of a time doing it.

Sounds like an old fogey club? Wrong! We've got over three squares of teens, over two squares of singles, the rest are of all ages. We simply have good manners and do what's proper. We dance squares, rounds, contras, progressive squares, six couple squares, tandem and all sorts of line dances. We might not be the best but we have a lot of fun trying.

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fill two eight-foot long tables. Special dances, such as a Christmas dance for the new class, are always a riot. Other specials are Recycle Night, Hat Dance, Apple Festival, Pie Dance. We do it all, you name it! As for me, I hope this dream never ends!

*George Mare
Schenectady, New York*

ENCORE, Continued

and the cooperation of its many sectors.

Quote from Willard Orlich's "Workshop: "One cannot overteach the simple movements— it makes the complex possible."

New Idea: Zoom, Cross zoom, Zoomroll and Zoom and —. ***

From "Events," take your pick of the Jingle Bell Jamboree in Sanford, FL; Winter Carnival in Salina, Ks.; Annyule Snowball in Toledo, Ohio; Winter Holiday in Cleveland, Ohio; Snowball Festival in Hays, Ks., or the Winter Wonderland Weekend at French Lick, Ind.

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AMERICAN SQUARE DANCE

SUBSCRIPTION DANCES

Greenville OH; Dec. 7, Jack Reno (1/2)
Deerfield FL; Jan. 2, Jerry & Pat Seeley
Gainesville FL; Jan. 3, Bud York (1/2)
Zephyrhills FL; Jan. 6, Bob & Dee Barnes
Jacksonville FL; Jan. 15, Eddie & Ann Millan
Virginia Beach VA; Jan. 21, John & Lyn Koren
Romney WV; Jan. 22, Bob & Colleen Boswell
Mt. Sterling IL; Jan. 30, Jim Blackwood
Citrus Springs FL; Feb. 3, Art Larimer (1/2)
Gulfport MS; Feb. 4, Bruno Trujillo
Altha FL; Feb. 5, J. Paul & Edith Griffith
Sebring FL; Feb. 6, Max & Pat Newgent
Orlando FL; Feb. 7, John & Linda Saunders (1/2)
St. Augustine FL; Feb. 8, Hayes & Vi Herschler (1/2)
Key West FL; Feb. 9, Don & Marguerite Wiley
Naples FL; Feb. 10, H. Williams, Russ Barber
Mission TX; Feb. 19, Dean & Peg Robinson (1/2)
Augusta GA; Feb. 23, Dan & Mary Martin
Bowden (Carrollton) GA; Feb. 24, Jimmy Moore
Columbus GA; Feb. 25, Chuck Hanlon
Stone Mt. GA; Feb. 26, Jack & Fran Line (1/2)
Columbus OH; March 6, Roberta & Dick Driscoll
Plainwell MI; March 16, Howard & Juanita Cowles
Gallup NM; March 17, Grant & Grace Wheatley
Carlsbad NM; March 18, James & Thelma Lowery
Los Alamos NM; March 19, Bob & Marilyn Gill
Alamogordo NM; March 20, Ron & Viv Gilsdorf
Oklahoma City OK; March 21 (tent.)
Springfield MO; March 23, Bob & Mona Carmack
St. Louis MO; March 24, Bob McQuie (Bill S. & Stan B.)

Altoona PA; April 7, Julia McIntire
Torrington WY; April 10, Ed & Phyllis Spurgeon
Sidney NE; April 11, Mal & Shirley Minshall
Ruskin NE; April 12, Elliot Kruitziel
Minden NE; April 13, Elliot Kruitziel
Sargent NE; April 14, Verla May
Houston TX; April 15, Delton & Fran Price
Charleston WV; April 20, Erwin Lawson
Cincinnati OH; April 21, Gene Record, Reggie Korte
Parkersburg WV; April 22, Keith & Karen Rippeto
E. Brady PA; April 23, Ed Hoffman
Tifton GA; April 29, Ed & Wilma Hawkins
Knoxville TN; April 30, Don & Mary Walker
Jackson TN; May 10, Ray & Bettye Hopper
Nashville TN; May 11, Gary Kincade
Madison SD; May 16, Geraldine Fischer (1/2)
Rapid City SD; May 17, Bill Kopp
Gillette WY; May 20, Bill & Irene Moser
Los Angeles CA; May 21 (Tent.)
Greenville TN; June 5 (aft.), Don Williamson
Tri-Cities TN/VA; June 5, (tent.)
Memphis TN; June 8, Eddie & Sally Ramsey
Kilgore TX; June 18, Tim Tyl (1/2)
Salida CO; July 8, Paul & Edith Brinkerhoff
Missoula (Lolo) MT; July 11, Ray & Afton Granger (1/2)

NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.



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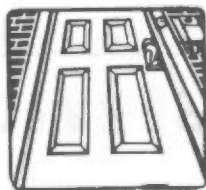
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Book Nook

by Mary Jenkins



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The definitions which appear on the right hand pages of the manual are taken from Callerlab material. Lists of calls previously taught are on the facing pages along with calls from the previous level, to enable the caller to have, at a glance, a ready list of material for the class.

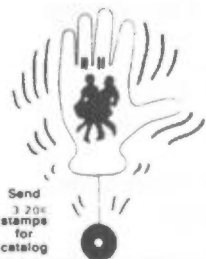
Each movement is defined and "taught" on one occasion; each movement is then "reviewed" in the following three classes. A list of calls to be reviewed follows each lesson.

This manual is the third in a series of five teaching manuals: the first is the Basics, second is Mainstream, fourth is A-1 and fifth is A-2.

This manual has been designed to complete this phase of the program in the shortest time believed reasonable—20 weeks. It is recommended that dancing at Plus level continue for one year after completion of this phase of the program before considering the next plateau. Let's give the dancers time to learn to dance and dance well!

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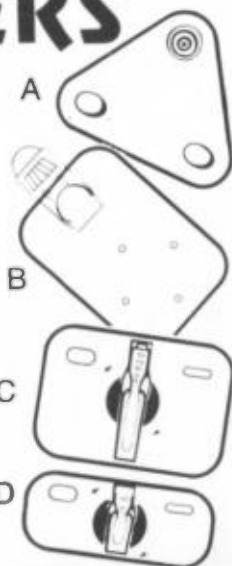
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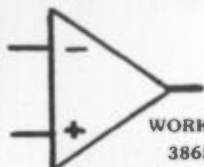
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EXCUSES
EXCUSES
EXCUSES

Christmas Comes But Once A Year



"Dear Caller:

You often stress attendance at our weekly club Friday night as being important. But I think a person has a right to miss now and then. I think I should be excused for the following reasons:

CONFLICTING EVENTS:

Christmas (it comes only once a year).....	1
New Year's (I need to start off the year rested).....	1
July 4 (National Holiday).....	1
Labor Day (The Bible commands 1 day of rest.).....	1
Memorial Day (1 State Holiday).....	1
School closing (Kids need a break at the beach).....	1
School begins (last chance of summer).....	1
Family reunions (Both sides of family).....	2
Out of town games (We support the team.).....	5
Tournaments (Golf, tennis, high school, college— 1 each).....	4
Anniversary (Our second honeymoon).....	1
Sickness (1 for each family member).....	5
Business (A person must make a living).....	3
Vacation (Only 2 weeks but 3 weekends).....	3
Bad weather (Ice, rain, hail, etc.).....	5
Browns and Lions games.....	4
Unexpected company (They didn't bring square dance clothes).....	2
Dinner was late (not my fault).....	2
House, car repairs.....	3
Special on TV (Continuing education).....	4
Total.....	50

So, Mr. Caller, that only leaves two Fridays a year. We will see you in April and the third Friday in August unless providentially hindered.

A Faithful Club Member

Are you this kind of "faithful member?" We hope not! See you at the club...and bring a friend!

ADAPTED BY YEEDS

American Squaredance, December 1982

